VOGUE

JULY



JULY IS A NEW FASHION MONTH!

CRÊPE DRESS REVOLUTION

NEW COLOUR IN MINK

FRESH COTTONS FOR JULY!

NEW TIME FOR WOOLS

PLUS:

MEMO ON CHICAGO

WEEK-END FOOD...
NEW SCHEMES

NEW PARLOUR GAMES

HAND-READING...
NEW STYLE

ARTICLES BY
5 IMPORTANT WRITERS

ADVANCE
RETAIL
TRADE
EDITION

INCORPORATING VANITY FAIR

50 CENTS

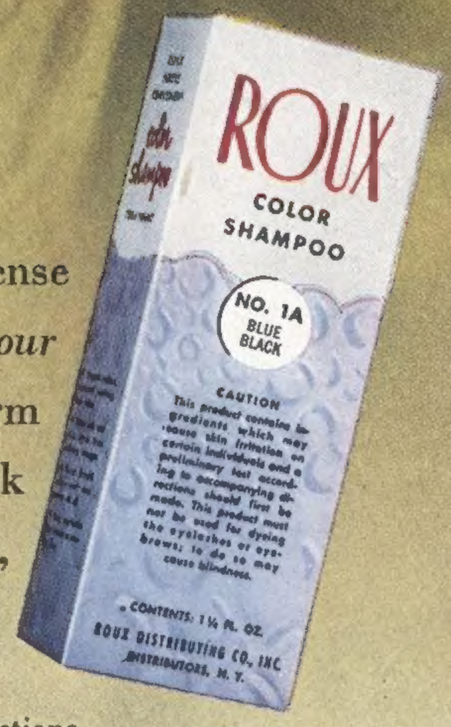
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for you . . .

beautiful haircolor . . . with

ROUX

COLOR SHAMPOO



THIS *(as faithfully as reproduction permits)* is Roux Color Shampoo "Blue Black"—intense black with deep blue tone, *without* unsightly purple casts. It could so easily be *your* haircolor—as Roux treatments bring lasting color to every visible hair, transform the gray or faded look to this kind of beauty *in just minutes.* From Blue Black to Pale Blonde there are 17 colors in all, each supremely natural looking, each keyed to a specific personality. One is *for you*—ask your hairdresser!

Use according to directions

VOGUE

JULY TRADE EDITION

HOW TO USE THIS ISSUE:

Make July "a new fashion month" for your store by promoting crêpe transition dresses, new summer cottons, and first autumn woollens with Vogue's authority

In advertising, displays, and sales training

QUOTE VOGUE AND SELL

your merchandise with the authority of

JULY VOGUE

fashion points

"JULY—A NEW FASHION MONTH!"

Your key to this issue (*page 39*)

"CRÊPE DRESS REVOLUTION"

Transition crêpes, "most often in black", for day, late-day, and evening (*pages 40-50*)

"FRESH COTTONS FOR JULY!"

Cotton suits and dresses, many with the look of wool, newly designed for sale *now* and no earlier (*pages 92-103*)

FASHIONS IN WOOL

Transition dresses in jersey (*pages 86-87*)
Autumn's three big suit shapes (*pages 88-89*)

NEW SHOE FASHIONS

Coming heel shapes (*page 58*)
Blackened colours in "light but firm transition shoes" (*page 59*)

OTHER IMPORTANT FASHIONS

A new coiffure and new jewels (*page 38*)
"Topaze mink"—new fur colour (*pages 60-61*)
Taffeta and barathea in late-day dresses (*pages 90-91*)
A scarf printed on both sides with Esso maps of Manhattan (*page 104*)

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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VOGUE, JULY, 1952, VOL. 120, NO. 1

EARLY AUTUMN FASHION NOTES

THE NEWS

The more slender line in

suits
coats
dresses

The softer look in

all fabrics
gentler designs
lighter padding
sweater detailing on
suits, coats and dresses

New elegance in

rich, polished fabrics
the costume look

SUITS

Three leading silhouettes

(See pages 88-89, this issue)

the Edwardian sloped-box shape
the cardigan look
v-neck
slim hips
the un-pinched waistline in suits

Skirts

slender in feeling even
when slightly full in cut
designed for walking ease
low back pleats
fullness below the hips
the length unchanged

The "winter suit" returned

heavier fabrics
fur trimming

THE COSTUME LOOK

The dress and jacket

wool dresses with jackets
in heavier textured wool
wool dresses with matched
sweater-like jersey jackets
jersey dresses with
jersey-lined silk jackets
barathea or taffeta dresses
with matching jackets

The jackets

the slightly barrelled box
soft cardigan shapes
hipbone length
wrist length

The dress and coat

contrasting colours in
the same fabric
the same colour
in different fabrics

The return of the two-piece dress for day

often with a suit look
buttoned down the back

DRESSES

a look of softness and mobility

Day

crêpe
wool jersey
knit-trimmed wool or jersey
fur-trimmed wool or jersey

Late-day and evening

crêpe
black or coloured barathea
and taffeta
fur-trimmed satin

Skirts

slightly barrelled
moderately full, often with pleats

Midriffs

snug
often with cummerbunds

COATS

Silhouettes

the straight Chesterfield
the high-waisted coat
the low-waisted coat
the tulip coat
the fitted coat continuing
the slightly-barrelled short coat
matched to a suit
sold alone to wear over
suits and dresses

Lengths

full-length
tulip coats in ¾ or full-length
hip-length in
slightly-barrelled coats

Collars

draped
sailor collars
no collars
cardigan necklines
wrap-around necklines

Sleeves

¾-length newest
deep-cuffed
cut short

TEXTURES

The slender, softer line of autumn fashion is built on rich and supple fabrics.

Daytime

curled woollens

spaced, flatter curls
very controlled in suitings

brushed and polished woollens

long, silky-haired fleeces
wavy-haired fleeces
wool woven with fur hairs

irregular weaves

ribs, even and broken
speckled tweeds
the grainy look
herringbone patterns

softer fabrics

worsted with a flannel-like feel
newly pliant gabardine
crêpe
jersey

Late-day

crêpe
chiffon
more drapeable taffetas
softer alpaca
barathea
satin

Note

the costume look
silks combined with wools
light wools with heavier ones

COLOUR

Day

greens—yellowed to blackened
grape shades—from blue grapes
to blackened plums
black with white
browns—golden to pink to blackened
greys—newest in light shades
greyed beiges
black continuing
blues—teal, greyed,
navy in bright through plum shades
red—clear, true tones

Late-day

Colour very important
although black is strong
clear reds
teal blue
greens
grape shades
black with white

Note

related colours, different textures
bright colours crossed with dark

FURS

The silhouettes

the straighter Chesterfield type
the loose, straight look
often with side or back vents
often with inverted pleats
the boxed jacket
hipbone length
the cape line
in stoles
in little jackets

Collars

away from the neck, face-framing
small, shell shapes
narrow, flat, shawl shapes
cape-like

Sleeves

straight, with a cuff to push up
rounded and manipulated

Belts important

high back belts controlling fullness
loose back belts
giving a low-waisted look
belts at the sides

Important furs

mink
news with wide, sable-cut skins
sealskin
sable
Russian broadtail
cut like cloth, often on the bias
otter
nutria
newly weather-processed to retain
its luster and prevent curling
Persian lamb
caracul
Somali leopard returned
American broadtail
mouton

Muffs

the wide, flat muff worn
gathered at the bend of the arm

Fur colour news

Topaze, a new Emba mutation mink
(see pages 60-61, this issue)
blue otter, revived with
a new deep brilliance
blond shades continuing

SWEATERS

sweaters used as
jackets or shirts
bulky, cable-stitched
sweaters return
roll-away turtle-necks
bead and braid trimming
in late-day sweaters
sweater details on suits,
coats, and dresses

SEPARATES

The look

loose, but with the figure
clearly defined
fewer jutting hiplines
the tightly-cinched waist
continuing for the young

Skirts

slim but easy to walk in
moderately full
with a slender look for day
more bouffant for late-day
and evening

The overblouse

middy-length
often belted

The shirt jacket

over dresses, skirts,
tight trousers
usually belted

The two-piece evening dress

looking one-piece
top and skirt often
buttoned at the waist

SHOES

"Colour polished with black"
(see page 59, this issue)
brighter colours best in reptile

New heel shapes

(see page 58, this issue)

Construction

slender
"light but firm"

Leathers

smooth leathers in
blackened colours
black suède in soft daytime
and open late-day designs
patent leather for all year
reptiles—their texture
adding richness to colour

Opera pumps

are softened by cut-outs,
bows, or ties

Naked shoes

for late-day and evening
backless, banded sandals
important

STOCKINGS

Colours

gentle, lively
shades of colour,
keyed to costume colours
more intense on the hand
looking light on the leg

Construction

lighter, shadow-like
reinforcements, the news

Proportions

new care in fitting the leg

Durable sheerness

the new 15-66 stocking

ACCESSORIES

Jewellery concentrated

i.e., bold earrings and bracelets
or heavy, high-placed
necklaces and
a large, low-placed pin

Gold, pearls, and black jewellery

alone
together
with rhinestones, tortoise shell,
or coloured stones added
gold in many textures

Note

bold earrings
large dome earrings
bigger hoop earrings
short drop earrings
massed bangle bracelets
ropes of gold, pearls,
or coloured beads
enormous rings

Handbags

envelopes
long and flat
long and rounded
boxed shapes
day and late-day
the big satchel continuing

Gloves

lengths
more 8-button lengths
in all fabrics
worn crushed
wrist length
colour or prints continuing in
corduroy
jersey
knitted
colour in leathers
most noted in suède
dark greens,
dark grape shades
the brown range
pastel pigskin

Scarfs

triangles, often
bicycle-clipped on the head
much chiffon
much jersey
triangular stoles
long narrow stoles

Belts

narrow belts returning
wide belts continuing
calf belts on silk
satin belts on jersey

Additional copies of these pages are available at $2.00 for 100 copies. Write to: **VOGUE MERCHANDISING SERVICE, 420 Lexington Avenue, New York 17, N. Y.**

TO SELL FASHION, QUOTE

VOGUE

YOUR RELEASE DATE: JULY 1ST

Use these quotations in your advertising and/or on window or departmental cards

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 12" x 15" unmounted display sheets *b. on 5" x 7" tent cards for counters*

Fill in the number wanted in each size and return this coupon to us, please (7/52)

VOGUE SAYS: *"July is a new fashion month!"* a ☐ b ☐

VOGUE SAYS: *"The crêpe dress—revolution in fashion"* a ☐

VOGUE SAYS: *"Transition crêpes—most often in black"* a ☐

VOGUE SAYS: *"Grey, black, and white—July into Indian summer"* a ☐ b ☐

VOGUE SAYS: *"Blue and black—transition colour combination"* a ☐ b ☐

VOGUE SAYS: *"July—new time for wools"* a ☐

VOGUE SAYS: *"This July—early jerseys, fresh with fashion"* a ☐ b ☐

VOGUE SAYS: *"The taffeta dress—in favour and in fashion"* a ☐

VOGUE SAYS: *"The light but firm transition shoe"* a ☐ b ☐

VOGUE SAYS: *"Blackened shoe colours—present and future fashion"* a ☐ b ☐

VOGUE SAYS: *"The blackened red shoe—to wear indefinitely"* a ☐ b ☐

VOGUE SAYS: *"Velvet pillbox—a summer black"* a ☐ b ☐

NAME_____

STORE NAME_____

STREET_____

CITY_____ STATE_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

PRINT THESE "VOGUE SAYS" QUOTES ON YOUR OWN DISPLAY CARDS

To sell crêpe transition dresses:

VOGUE SAYS: "Crêpe—the year's most famous fabric"
VOGUE SAYS: "The crêpe dress—a name-your-season dress"
VOGUE SAYS: "Crêpe dress—easy and pretty"
VOGUE SAYS: "The crêpe dress—rounded folds, rounded lines"
VOGUE SAYS: "The crêpe dress—quick-transition dress"
VOGUE SAYS: "The crêpe dress—a soft, slow-motion cascade"
VOGUE SAYS: "Transition crêpes—often of acetate and rayon"
VOGUE SAYS: "The crêpe dress—cinched with a fascia"
VOGUE SAYS: "Transition crêpe—a narrow fall of pleats"
VOGUE SAYS: "Evening crêpe—entirely tucked"
VOGUE SAYS: "A column of ivory crêpe for evening"
VOGUE SAYS: "Evening crêpe—black, short, and bare-topped"
VOGUE SAYS: "The crêpe sheath—a softer late-day dress"
VOGUE SAYS: "The crêpe sheath—gentle elegance and grace"
VOGUE SAYS: "Simple, slender dress of crêpe—for any smart lunching place"
VOGUE SAYS: "Crêpe dress touched with taffeta—for little dinners anywhere"

To sell new July cottons:

VOGUE SAYS: "New cottons for July—fresh in the shops"
VOGUE SAYS: "Cottons—freshly designed for July into Indian summer"
VOGUE SAYS: "A summer suit—cotton, of course"
VOGUE SAYS: "Corded cotton coat—for midsummer day or evening"
VOGUE SAYS: "City cottons—sleeved, dark, hard-to-wrinkle"
VOGUE SAYS: "Summer cotton tweed—forerunner of a winter dress"
VOGUE SAYS: "Midsummer middy in cotton—a city-wise fashion"
VOGUE SAYS: "A cotton dress with the earmarks of a wool one"
VOGUE SAYS: "Crocheted cotton overblouse—fresh in the shops"
VOGUE SAYS: "Striped dress—new July cotton"
VOGUE SAYS: "Light weave, dark colour—city transition dress"

To sell wools to buy now:

VOGUE SAYS: "Perfect transition dress—in jersey"
VOGUE SAYS: "The sweater-look—in jersey dresses"
VOGUE SAYS: "Jersey dress—one end of the year to the next"
VOGUE SAYS: "New autumn suits—to buy in July"
VOGUE SAYS: "The softer, mildly-waisted look—autumn suit shape"
VOGUE SAYS: "The close cardigan line—in new autumn suits"
VOGUE SAYS: "The Edwardian shape—in elegant costume suits"

To sell new shoe fashions:

VOGUE SAYS: "Bronze, newly burnished with black—autumn shoe colour"
VOGUE SAYS: "Black-washed amethyst—in new autumn shoes"
VOGUE SAYS: "Green, well blackened—autumn shoe colour"
VOGUE SAYS: "Delicately cut-out opera pump—new transition shoe"
VOGUE SAYS: "Heel shapes—autumn point of excitement"
VOGUE SAYS: "New heels—rectangled, faceted, indented, cubed, or carved inwards"

To sell accessories, furs, coiffures:

VOGUE SAYS: "Jewels this July are cool stones, often coloured stones"
VOGUE SAYS: "Alligator—news in jewellery"
VOGUE SAYS: "Jet jewellery—new fashion dynamite"
VOGUE SAYS: "Link bracelets—up to your elbows"
VOGUE SAYS: "The gilet—a fashion sign of autumn"
VOGUE SAYS: "See the city—by scarf"
VOGUE SAYS: "White beret—snowflake touch to a July cotton"
VOGUE SAYS: "The waist-cincher—with new July cottons"
VOGUE SAYS: "Topaze mink—the new, the inimitable"
VOGUE SAYS: "The chrysanthemum coiffure—petal-tossed silhouette"



Avedon photograph — hat by Mr. John

Lilli Ann

san francisco

fabric-of-France iridescent worsted

about one hundred dollars at fine stores

or write Lilli Ann, 973 Market Street, San Francisco

or 512 Seventh Avenue, New York.

Vogue
July, 1952

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Whole No. 1891

IN A LUXURIOUS IMPORTED FRENCH ANGORA FABRIC BY OSCAR CAHN. NOTE THE NEW SELF-FABRIC WINDBREAKER CUFFS. SIZES 8 TO 18. ABOUT $115. PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES. AT ONE LEADING STORE IN YOUR CITY. THE HOUSE OF SWANSDOWN, INC., 500 SEVENTH AVENUE, NEW YORK 18

Swansdown®





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BONWIT TELLER



summer theatre suit

rich, important, peau de soie silk... all black and beautiful

10 to 16 by Mollie Parnis 125.00 camisole 22.95

New York Chicago Cleveland Boston White Plains

As exciting as
this morning's social news,
these ever-so-lovely
nylon tricot slips enhanced
with permanent pleating
and imported nylon lace
for added feminine beauty

faerie

FINE KNIT UNDERTHINGS

—with that handmade look

Fairy Silk Mills, Inc., • Shillington, Pa.
New York Office & Showrooms, 385 Fifth Avenue

Style 7834
Blush & White

Style 7875
Blush & White

THE CRÊPE DRESS ... NEW FIGURE IN FASHION



ON THE NEXT EIGHT PAGES:

Eight of the most feminine dresses in the season's most fashion-worthy fabric, designed for wear now and from-now-on.

THE CRÊPE FABRICS by:

AMERICAN ENKA

AMERICAN VISCOSE CORPORATION

BURLINGTON MILLS

CELANESE CORPORATION OF AMERICA

CROMPTON & KNOWLES LOOM WORKS

DUPLAN CORPORATION

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SEE PAGE 109 FOR ADDITIONAL STORES.



HAT MR. JOH

HERBERT SONDHEIM bridges Summer and Fall with a shoulder-to-shoulder décolletage cuffed in rayon faille, a buttons-and-belt decor with a jettish gleam.
In Burlington's *Lady Grace*, fluid crêpe of rayon and acetate with a rich, velvety surface. $70.

BONWIT TELLER, ALL STORES; I. MAGNIN, CALIFORNIA; J. L. HUDSON, DETROIT; NEIMAN MARCUS, DALLAS

BURLINGTON Burlington Mills "Weave into the Life of America"

THE CRÊPE DRESS

new figure in fashion



JANE DERBY's signature on this utterly feminine dress: her way with a neckline, ruffled and rimmed in velvet. Her way with a hemline, knee-deep in a flounce. In smooth crêpe of acetate and rayon by Valentine.

BONWIT TELLER, N. Y.; I. MAGNIN, CALIFORNIA; MONTALDO STORES; NAN DUSKIN, PHILADELPHIA

J. W. VALENTINE CO., INC.

Top performer in the new, soft crepes...

ACETATE

the beauty fiber



Adele Simpson, top designer, endorses the crepe dress . . . the dress everybody's talking about, for its fragile, flattering concept of the new figure in fashion! Motivating the new crepes . . . achieving the new styles is Acetate, the beauty fiber, which contributes a great suppleness, a mellow touch, a luxuriant drapability. Shown here, an exquisitely understated day-time dress in an Onondaga crepe woven with Celanese* acetate and rayon.

In Fez Red, French Chocolate, Vine Leaf Green, Black. In sizes 10 to 20. About $60. At Bonwit Teller, New York; D. H. Holmes Co., New Orleans; Neiman-Marcus, Dallas; Julius Garfinckel & Co., Washington, D. C.

*Reg. U. S. Pat. Off.

Celanese CORPORATION OF AMERICA, New York 16

ENKA RAYON



THE NEW SOFT LOOK OF THE CREPE DRESS

A Ben Reig design by Omar Kiam in Onondaga's Crepe Adana woven with acetate and Enka Rayon yarn. Bonwit Teller, New York; Julius Garfinckel, Washington; I. Magnin, California-Seattle.

AMERICAN ENKA CORPORATION
206 MADISON AVE., NEW YORK 16, N. Y.

SCAVULLO



Inimitably **HATTIE CARNEGIE;** her version of the new soft dress . . . a slim silhouette,
gracefully broken by a draped-to-the-hip floating panel, lined in contrasting color. At I. Magnin, California;
Frost Bros., San Antonio; Martha Weathered, Chicago. In rayon and acetate crêpe
woven on looms manufactured by **CROMPTON AND KNOWLES.**



HAT BY LILLY DACHÉ

The **LARRY ALDRICH** touch; his flair-for-flattery in the new season's "must"—the soft dress... its straight at back, front pleated skirt spanned by a wear-high-or-low cummerbund. In DUPLAN'S flowing crêpe twill of acetate and rayon. $70.

Duplan

BONWIT TELLER, NEW YORK NEIMAN-MARCUS, DALLAS THE J. L. HUDSON CO., DETROIT I. MAGNIN, CALIFORNIA

THE RAYON CRÊPE DRESS
...NEW FIGURE IN FASHION

Move softly from summer into fall in the gentle new *soft-shape* dress... from the brilliant, forward-looking Joseph Halpert Collection designed in America by Jacques Fath. In one of the exciting new full-bodied crêpes with just a touch of crispness... it's Alpacrêpe by Bloomsburg Mills, of the new Avisco "Minifil" rayon and acetate.

Lord & Taylor, New York; I. Magnin & Co., California & Seattle; Neiman-Marcus Co., Dallas.

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HAT BY MR. JOHN

THE CRÊPE DRESS . . . NEW FIGURE IN FASHION

All woman . . . all witchery . . .

Carolyn Schnurer's soft-line dress

with center-of-attention waistline.

Its color—caramel candy. Its fabric—

a wonderful, *new* kind of crêpe,

finer, firmer, more flattering than

any you've known—a fabric blended

of Du Pont acetate and

rayon fibers.

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BONWIT TELLER NEW YORK
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HAT BY IRENE

DUPONT
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150th Anniversary

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Truly worthy of the proud name she bears, the UNITED STATES is by far the largest and fastest passenger vessel ever built in America.

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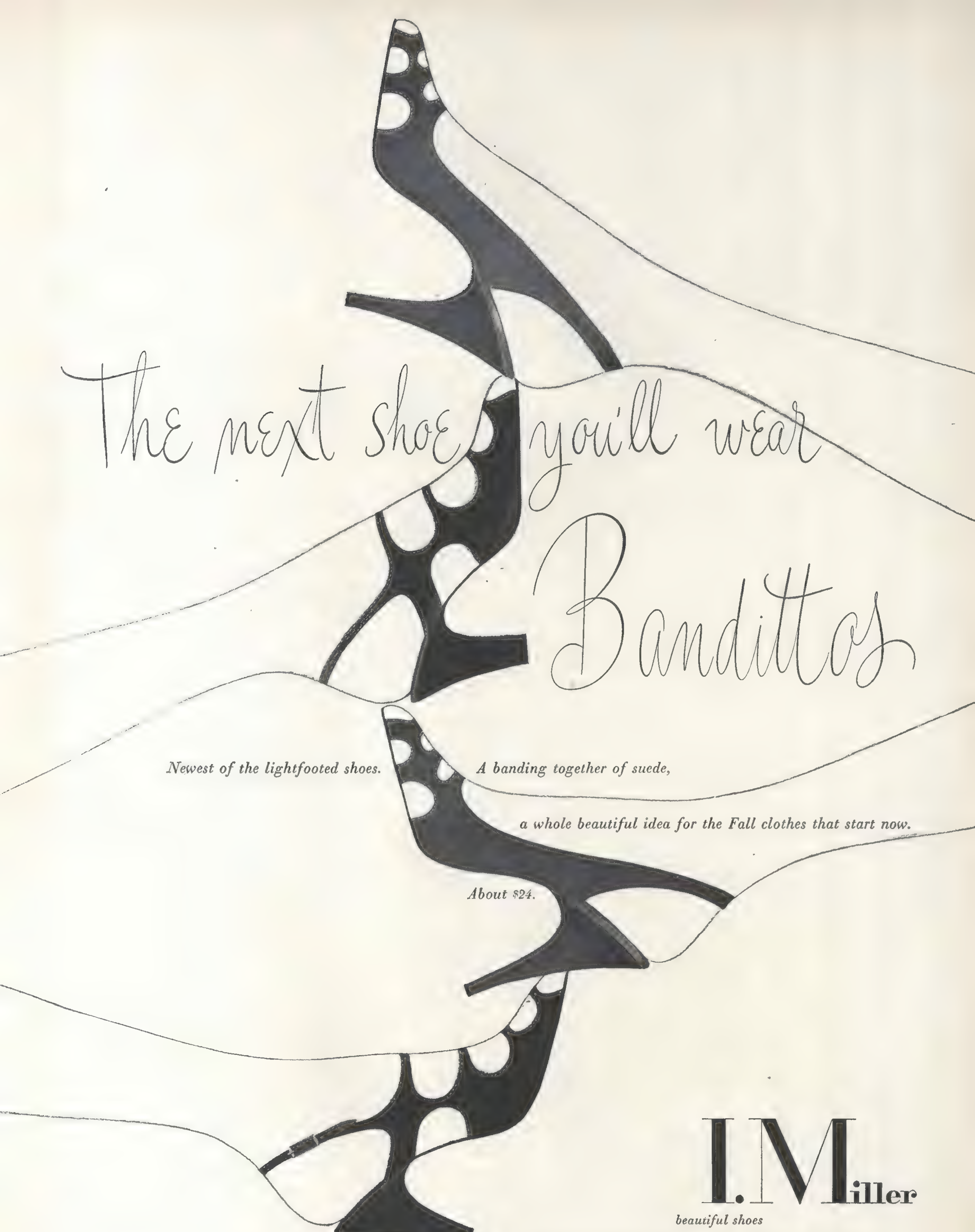


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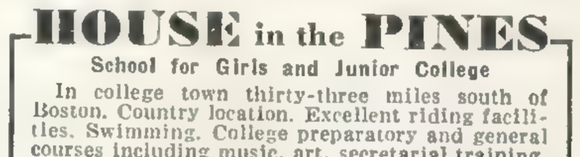
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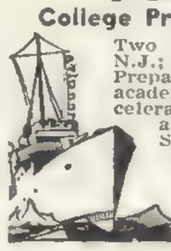
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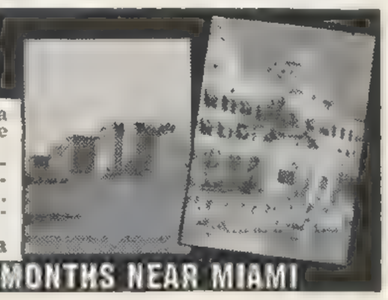
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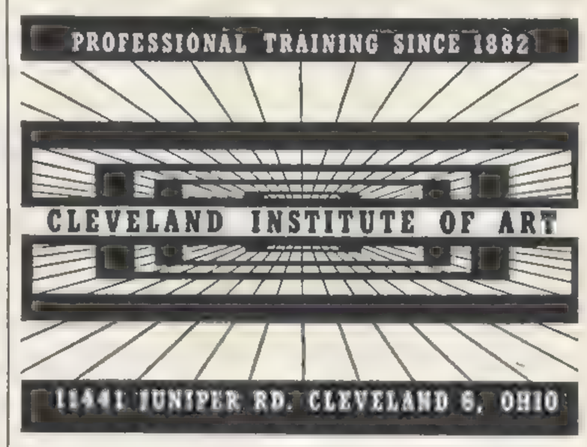
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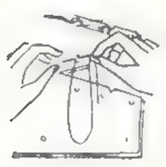
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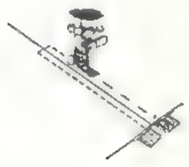
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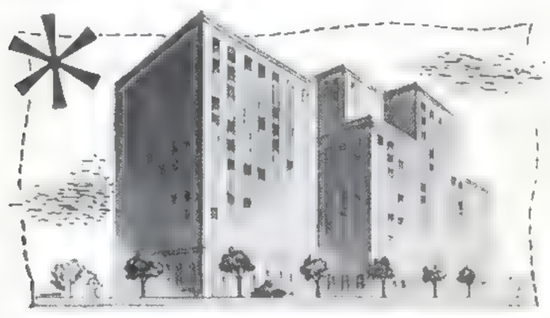
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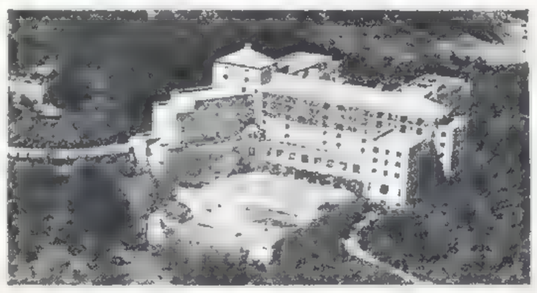
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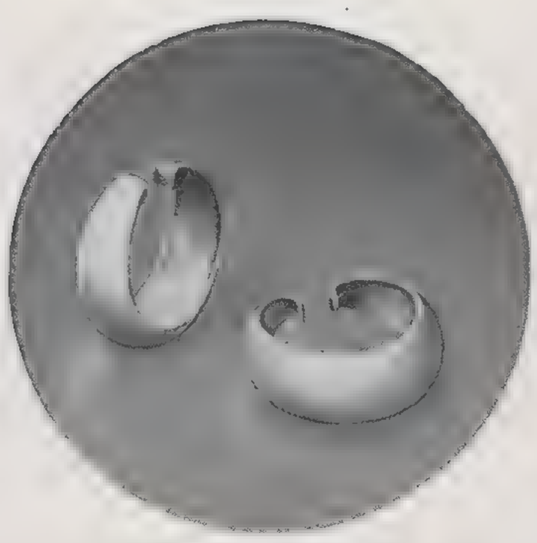
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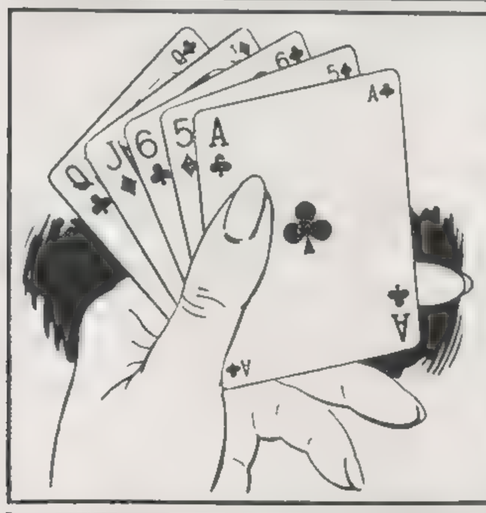
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SHOP



Right: One of the best beach covers going—aquamarine terry-cloth, with deep armholes; a pocket; below-the-elbow sleeves; enough overlap. Also in yellow, pink, white; sizes 10 to 20. $12.95 plus $1.50 for monogram from Franklin-Bayer, 630 North Michigan Avenue, Chicago, Ill.



Left: It's shady as the inside of a stereopticon, under this rice matting sunshade. Packs flat. With printed cotton, $1.95; red, navy-blue, or faded denim, $1.50. Lowe & Sons, Pasadena, Cal.



Above: One hundred hours of burning in this candle; all of them hateful to mosquitoes—"448" does it. In red or green glasses, $2.25 ppd. a pair. Daniel Rocklin, 600 N. Y. Ave., Bklyn.



Above: Striped denim blazer (Cone denim) for a man. Black and grey with brown, blue, yellow or red. Sizes 36 to 44; regular and long. $16.50. George Stinchfield, Nantucket, Mass.

HOUND

. . . Cooling-Off Period



MIEHLMANN

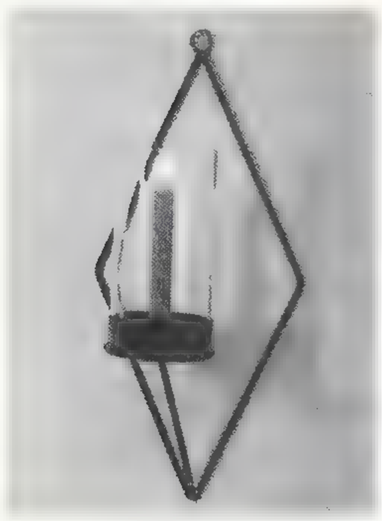
Right: A brim worn not on a hat, but on eyeglasses—notched for side-pieces to slip through. Red, green, yellow, blue plasticized fibre. 35c ppd. Jenkel-Davidson, 366 Post St., San Francisco.



Left: Even smile wrinkles disappear (temporarily) under a film of pale pink "Skincare." Might be used independently, or as a companion to make-up. $2.40 inc. tax, ppd. Skincare Products, 142 Fifth Ave., N. Y.



Left: California separates in cotton—brown shirt with brown and yellow plaid skirt; green with green and red; others. Shirt, sizes 10 to 18; $6.95. Skirt, $10.95—order by waist measure. Carrousel, 418 S. Lake Avenue, Pasadena, California.



Above: For outdoors or indoors, a handsome wrought iron sconce holding a glass hurricane lamp. $13.50 ppd. from Village Vendors, 11733 Barrington Court, Los Angeles, California.

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SHOP HOUND

Along the North Michigan Trail

Shop Hound, whose beat for years has centered pretty much around Manhattan, slipped the leash a fortnight ago and went to Chicago.

Idea was to investigate the shops there, particularly the ones on North Michigan Avenue, south from the Drake Hotel, a hank of real estate which Chicagoans call the "Magnificent Mile" (an enthusiasm based on the fact that this is one of the most remarkable shopping areas in the world—within a few blocks' space, everything from a rare porcelain to a fresh cream puff to a dress in a hard-to-find size can be bought). The following is a run-through of Shop Hound's notes, collected especially for July Chicago-convention goers:

First stop: the dress shops (plural) of Martha Weathered, who apparently is a woman with a two-party system of selling. Sizes 18 to 42 have a shop of their own inside the Drake Hotel. Here, the labels read: Herbert Sondheim, Ben Reig, Anna Miller . . . et cetera. And right here, right now, there's a collection of soft black crêpe dresses (see this issue of Vogue) priced between $90 and $125. Sizes 10 to 16 are looked after at a separate shop on the opposite side of North Michigan Ave.

Another intra-Drake establishment is Spaulding & Co., china, silver, leather. Easy to dispose of money in any denomination here, but Shop Hound found, for exactly $2, one of the smartest watch bands ever seen. It's hand-crocheted, comes in marvellous colours, as well as in string-beige and black. Men's and women's sizes.

We crossed North Michigan Avenue, and went into Oak Street toward Camerano's Bakery for a look at the famous clown cake that seems to be the birthday wish of young Chicagoans—and how right they are! But of wider interest (geographically, anyway) to Chicago visitors are Camerano's thick, crunchy gingerbread cookies cut to look like clowns. These, conceivably, could be air-mailed around the country.

Still on Oak Street, we ducked into the brownstone house housing the Chez Nous dress shop, where we found swarms of young women shoppers and the reason they were there: a big variety of evening dresses for around $40, and pretty cottons for around $15.

IN CHICAGO

More Oak Street addresses: Taskey's Antique Shop specializing in Cranberry, Bristol, and Bohemian glass and French snuffboxes; the John R. Vail Lamp Studio where lamp shades are ready to wear or made to order; where one amusing aside is a bird cage of black wire shaped like a cat, couchant. . . . Next door, there are the Wilson Galleries and a magnificent collection of antique English furniture, china, silver, rare porcelains, and Chelsea services. Mr. Wilson, it turns out, is also ceramics appraiser for the Chicago Art Institute.

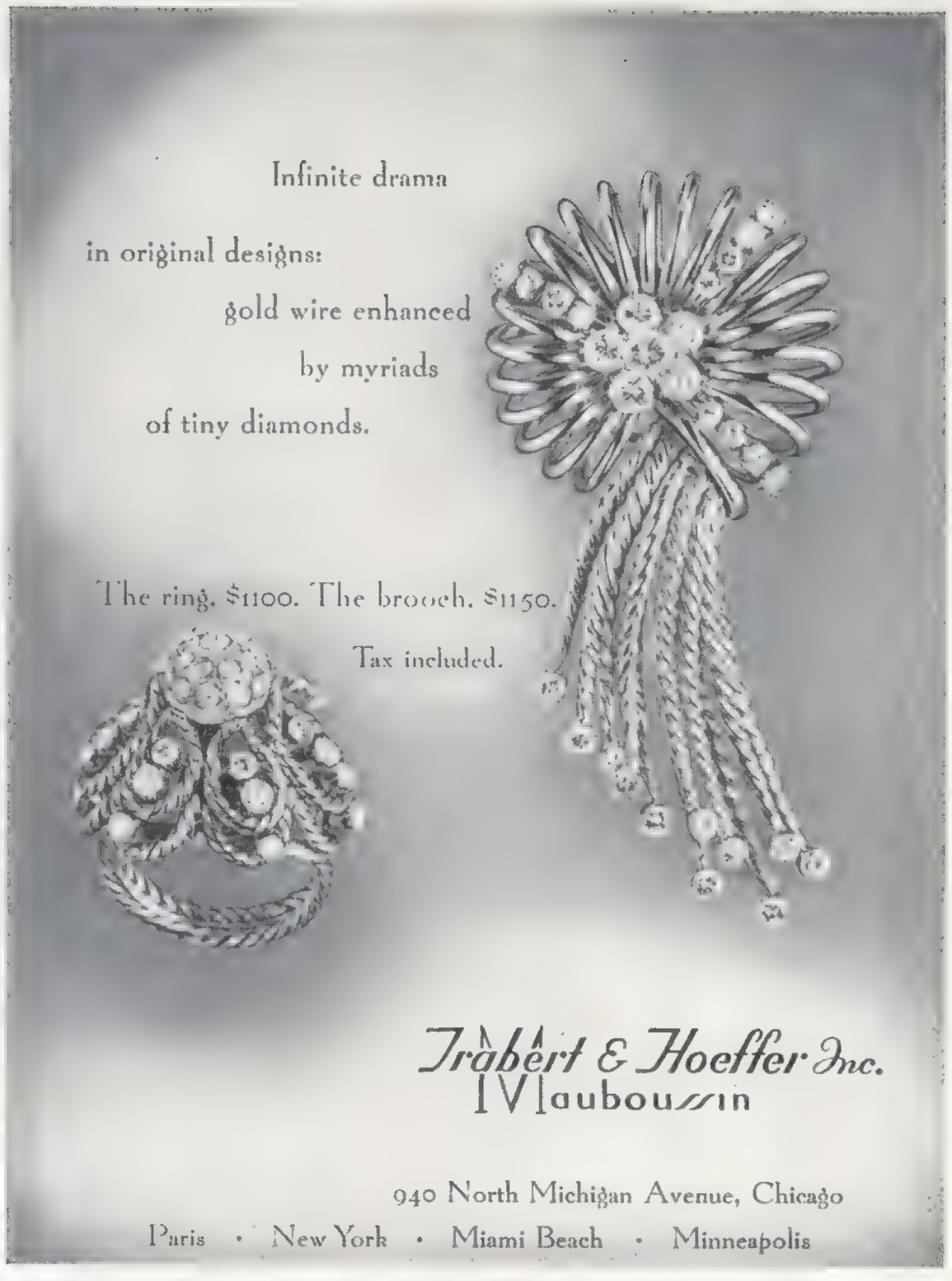
Just around the corner from Oak Street, there's Rush Street, so, going from the sublime to the sublime, we went into the French Pastry Shop where collectors of Greek baklava, brioches, *madeleines, petits fours* gather. One, a sort of candy-store tout, whispered us a tip: "Don't miss the rum fudge balls at Mrs. Snyder's at the corner of Walton and N. Michigan. Lovely." True. . . .

Next find: rough emeralds from the Muzo mines of Bogota—beautiful things, they came to North Michigan Avenue via Trabert & Hoeffer, Chicago branch of the Paris jewellers. A one and one-half carat one, tied in gold, makes a charm that sells for $49 (tax included). . . . In this same area, there's a nest of specialists with, among them, answers to anything likely to appear on any shopping list. For instance, Chicagoans with young often go to Blockert Inc., a linen shop with a sideline of original-looking children's clothes. We saw a white piqué coat-dress fastened with plaid bows (up to size 6x, $19). Overalls of Anderson gingham (also up to 6x, $10).

Chicagoans looking for picture frames go to the—guess what?—Frame Shop on Walton Place; admirers of wormy chestnut frames faint with pleasure here. . . . Chicagoans about to invest in furs go to Blums North where the temptations are celebrated. . . . Chicagoans who want Paris copies like to look in at Stanley Korshak, a twice-a-year visitor to the Paris collections. The results of his visits appear in copies of dresses and suits; in his made-in-France handbags and scarfs.

Chicagoans who know the most divine little florist are, chances are, speaking about Mon Jardin, a shop on Delaware Place. All kinds of fresh flowers, as well as party decorations: a tree of fake pink roses and white plumes; fake lilies of the valley in tiny yellow pots.

(*Continued on page 30*)





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SHOP HOUND

Along about now, if you've been following in Shop Hound's footsteps, you may welcome the mint-cool foot treatment at Elizabeth Arden's familiar pink, blue, and white salon. Takes half an hour; costs $3.50. . . . Still on the North Michigan trail, we dipped into shops specializing in things for houses—on the theory that many of the people visiting convention city during July will be somebody's house guests. Good hostess presents come from Joyce, Ltd., a brand new name in this area. Some of the delicacies here: Leerdam and Lobmeyr crystals.

Then, in Delaware Place, on a courtyard, there's Beverly and Valentine, headquarters for French antiques. If yours is a house that could use a four-foot eighteenth-century French bird cage with a Mansard roof—this is where you can get one. English antiques? On the opposite side of the court, at Malcolm Franklin, whose middle name could be Chippendale-Sheraton-Hepplewhite. While you're still on Delaware Place, you might see the salad bowls from Italy and Portugal at Hull House—and remember that anything bought here helps send an underprivileged child to summer camp. And at the Vocational Society for Shut-Ins, there's a double pleasure in buying the clever accordion-shaped laundry bag made of cotton: this shop supports eight hundred shut-ins.

Over on North Michigan Avenue, the penthouse of Watson and Boaler has a fine view of the famous new Mies van der Rohe glass buildings; first three floors of the building also have a fine view of things like modern Danish furniture; Japanese rice-paper lanterns; Italian glassware from Murano. . . . Supposing your idea is porcelain ceramics of wild animals, or high-fired Finnish faïence baking wear, or Jacques Martel tiles—then the place for you is the Irving Tarrant shop. . . . Supposing you'd like to choose your writing paper in an unhurried atmosphere—place for you is the Leonard Studios, where there's a concentration of handsome papers, very pleasantly presented on dark, polished walnut tables; no clutter.

Where East Ontario meets North Michigan, you'll find Tatman's, an old house facing on the mews-like Italian Court Building. Inside is a miniature city of little rooms painted to jibe with what they hold—Victoriana in a green room; leather in a brown one; Old English china in a blue one; antique silver in a red one. . . . And then, to name-drop some more, we'll mention the new Aalto stool with an unfinished top and the slim-handled silver-plated Robeson knives that spice the Danish and Swedish-iana at the Baldwin Kingrey shop near here.

IN CHICAGO Continued

Now to get back to clothes, a discovery: if you're a woman who chooses clothes for flattery, there's a coterie of friends waiting for you at the Marguerite Pick dress shop on North Michigan Avenue. The theory is that if a dress doesn't make you look *prettier,* it's no dice.

If you've gone to Chicago for a change of scene, you might change your *own* scenery—via Jacqueline Cochran's North Michigan Avenue salon. Your hair cut a new way by Mr. Peter, perhaps—he's the new hair man one hears so much about from smart Chicago women. Or the rousing combination of a one-hour facial with a half-hour of hair brushing and massage. . . . Under the same roof, there's the I. Miller shoe salon, the Evins, Millerkins, and Joyce designs well represented.

Beachey and Lawlor approach their men customers—through women. They make sure that the neckties in the window of their shop show Fath, Schiaparelli, and Tina Leser labels. . . . More psychology on North Michigan—at the toy shop of child psychologist B. H. Miller, where we spent some time analyzing a tiny car that obeys orders to stop, go, and reverse. . . . The young are also done well by in a special department at Saks Fifth. And, speaking of familiar names—Bonwit Teller, where the bag salon is extra delicious.

Unexpected prize from a shop that sells household linens—men's zephyr-weight monogrammed cotton pyjamas for about $11, in all sizes including a six-footer. The Franklin-Bayer shop on (all together, now) . . . North Michigan Avenue. For women who like to buy shoes and handbags under the same roof, the Joseph Shoe Salon along about here has many of both, in compatible designs. . . . Next, we had a question for shirtmaker Lenard Stern. Do statistics support the "City of Big Shoulders" boast? He parried us with remarks about the extra-long shirttails, super-action backs, wider-than-usual cuffs his clients ask for and get.

If you've been shopping as hard as we have—and came to Chicago with just enough luggage for your clothes—you may have to make an emergency stop at the Arnold Luggage Shop. Luckily, there's no emergency about what's available—Oshkosh and Kalistron. . . . Leaving the North Michigan trail we taxied to the Millie B. Oppenheimer dress shop in the Hotel Ambassador West. Couldn't leave out this—it's a Chicago institution, and for many women the logical stop after lunch in the Buttery Room downstairs.

One thing we didn't find in all Chicago: election buttons. All that's changed by now, we figure.

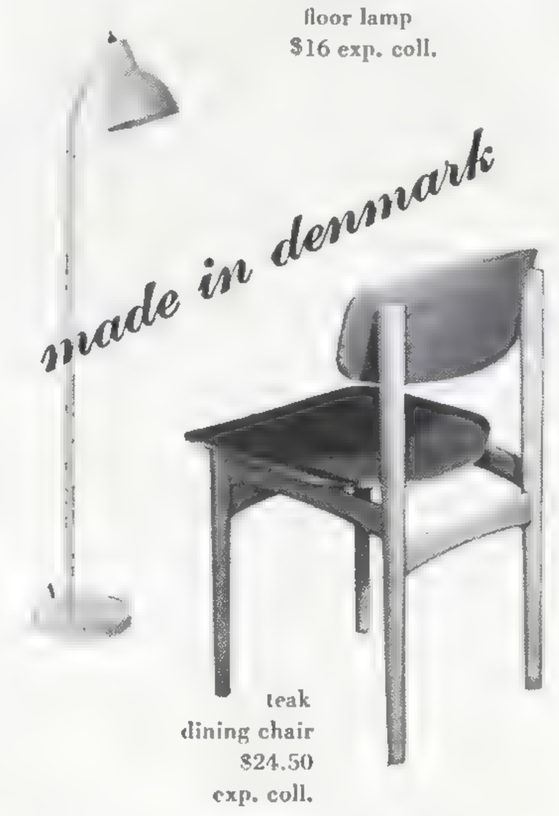


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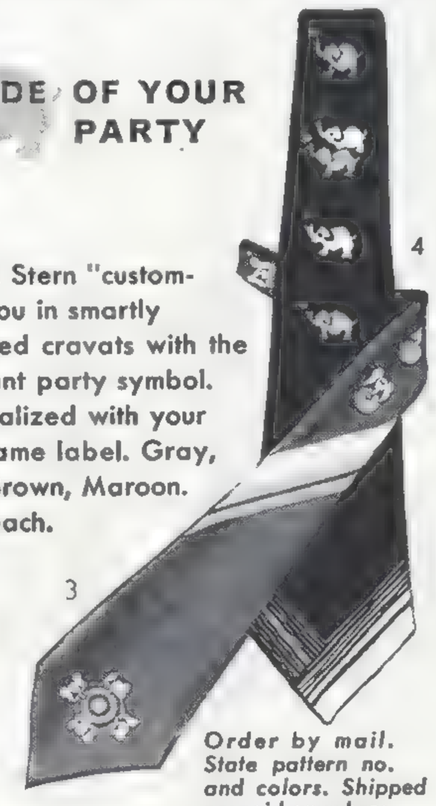
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When the temperature is up, and
there's no ocean spray within reach,
there is always the cascade from your own
bath tap, plus the cool, sudden effect of scent.
You might perfume a tepid bath into which
you've floated ice cubes—a bath
that's an all-over cocktail.
Or, you could finish your shower with
a friction lotion, spilled on, smoothed in,
over all. The versatile lotion
for bath and skin is Evyan's Splash.
It's scented with their famous
flower fragrance, White Shoulders,
and the decanter shown above holds enough
to last through many a summer day.
Left: To touch the tip-end of your
spine with a minimum of exertion,
try the sturdy,
long-handled bath brush by Kent.
Below: There's more careful brushwork for your
hair after you've flipped
off your shower cap: a few strokes of
Elizabeth Arden's Hair Pomade or a spray of
Brilliantine will control and polish
your hair no matter what
lengths it's gone to.
Everything, this page, at Saks Fifth.



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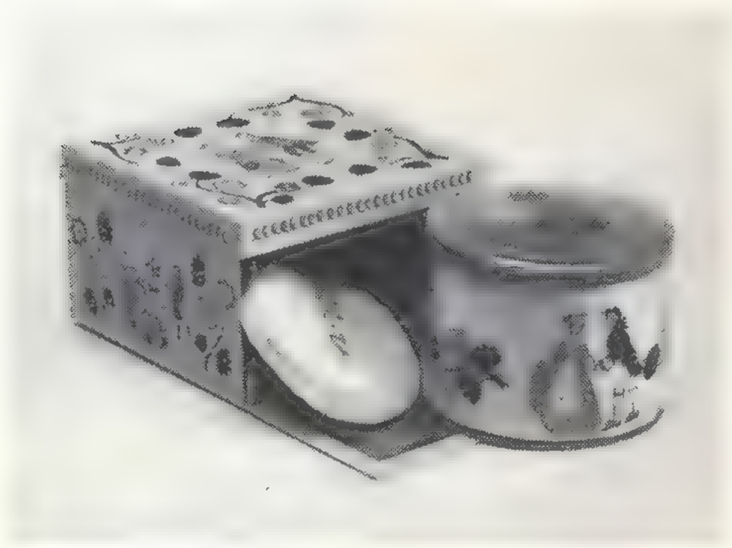




MIEHLMANN

They're all scented coolness—
the beauty measures on this page.
Above, left: Harriet Hubbard Ayer's
four summer-weight colognes, each of which
has a name that *says* something, to wit:
Woodsy, Exotic, Floral, Tailored.
The group is called Custom Colognes, and
each has a soap to match. Stern's.
Above, right: Gourielli's Moonlight Mist
brings its flower bouquet to your bath
in large, white bars of soap. These,
packaged in white might be what you take
your week-end hostess. The fragrance
itself might become your summer
identification mark, carried with you
everywhere in the tiny flacon
ringed with blue stones. Saks Fifth.
Right: A cool thing to do:
apply Schiaparelli's Chloro-Cologne
to summer-flushed skin. Chlorophyll
has been added to this cologne
to freshen your skin. Bonus: trails of
Schiaparelli's famous perfume-with-a-purpose,
Shocking. Saks Fifth.
Below: Early American Old Spice
Dusting Powder—a few pats make a scented
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JULY, 1952

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Vogue incorporating Vanity Fair is published semi-monthly except in January, June, July, and December, when it is published monthly. This will be the only issue in July.

PENN



COVER: She's found her next fashion, and found it in July, in a crêpe dress that makes her figure a wand. She's found a new coiffure, too, and it's the light of her looks—a soft, unset-looking set we call the chrysanthemum coiffure (see page 38). Dress, by Talmack, woven by Duplan of Celanese acetate and Avisco rayon; the silk apron's separable. $90. Bonwit Teller; Garfinckel's; Neiman-Marcus; I. Magnin. All the diamonds, Harry Winston (note the earrings in two lengths). The lipstick, Schiaparelli's "Stunning."



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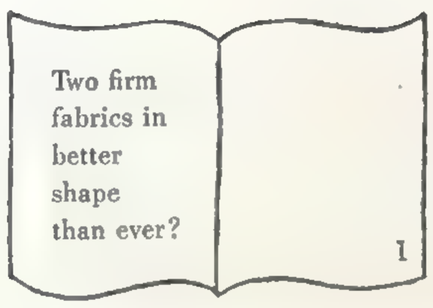


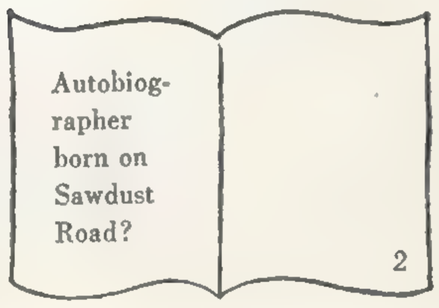
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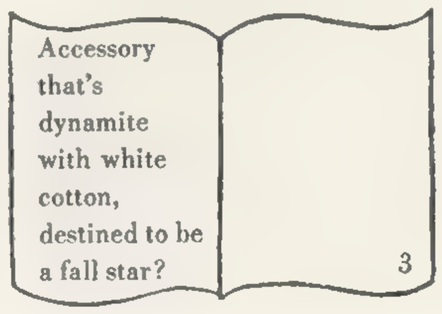
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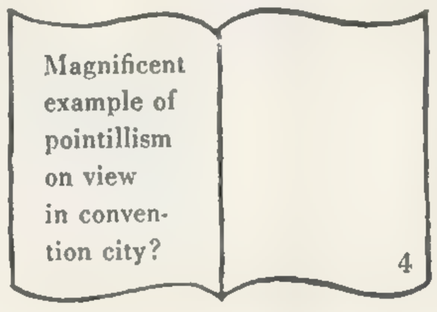
READER'S EYE VIEW OF THIS ISSUE OF VOGUE

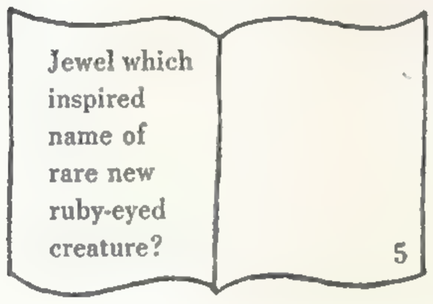
Put a paper clip on this page: this is a test for you to turn back to and take when you've finished studying this copy of Vogue. We've written the questions on twenty of the tiny pages below; left the other twenty blank for you to pencil in your answers; listed the correct solutions on page 108. On your mark? Then: ready, set, read....

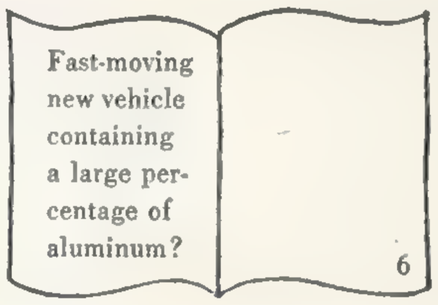


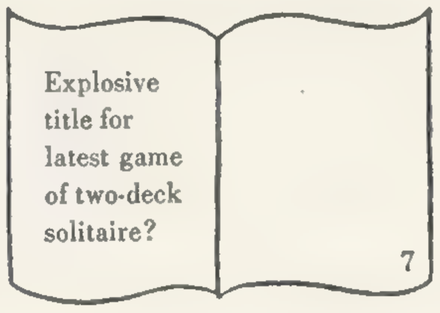


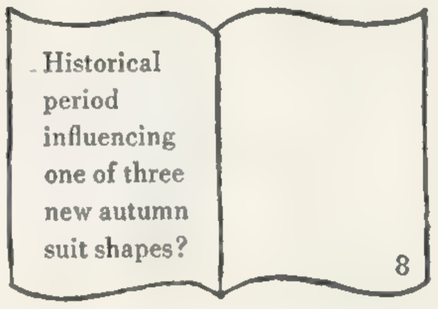


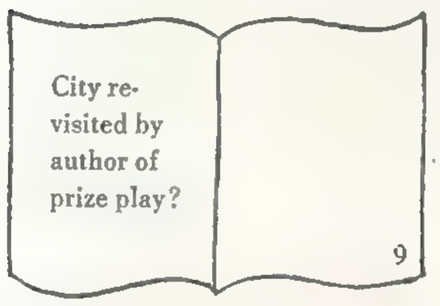


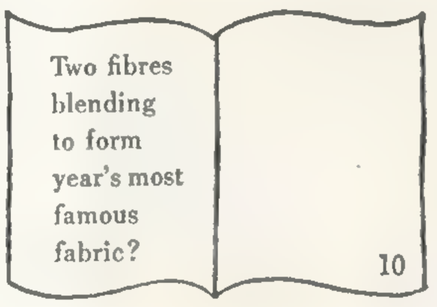


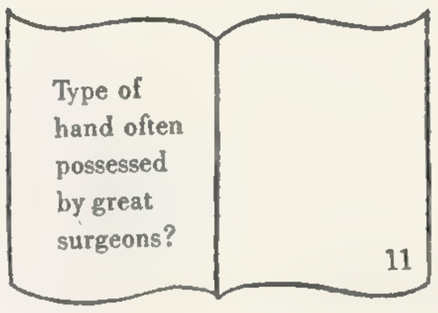


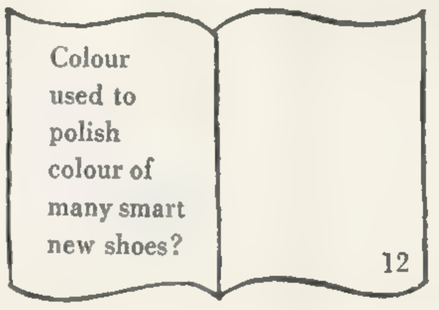


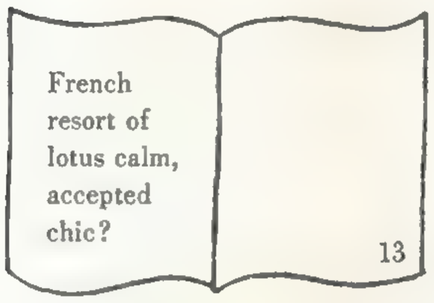




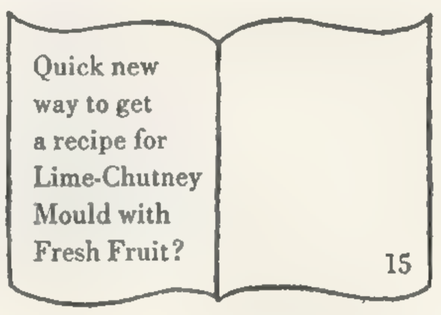


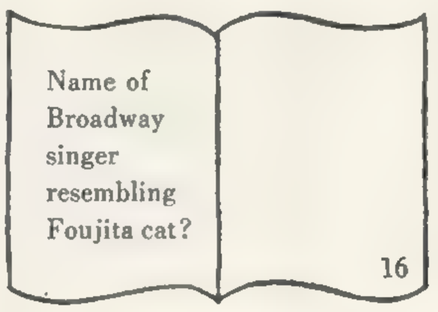


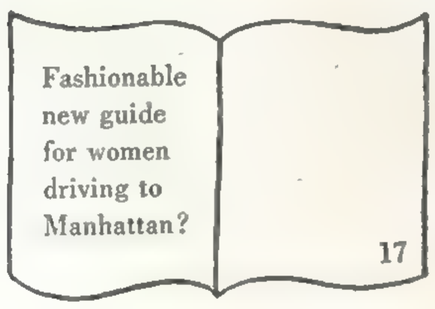


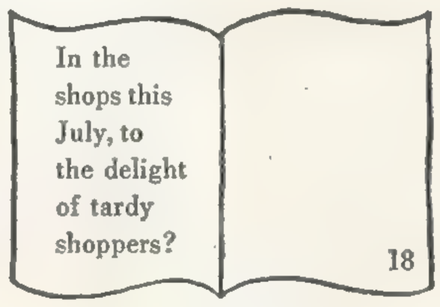


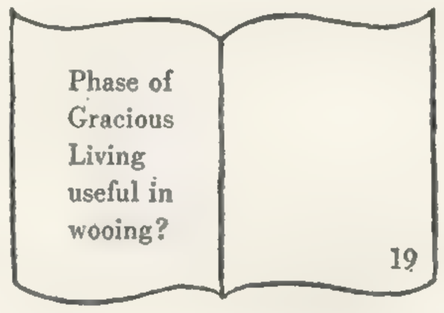


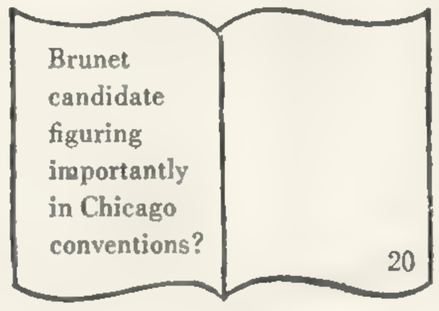














JULY—

A NEW FASHION MONTH!

UNDER WAY THIS JULY: A CRÊPE DRESS REVOLUTION. That's the main reason why what used to be the month when a woman's clothes life went out to lunch is, this year, a time of great trying-on-and-buying. And you really can't tell what this revolution, which began last spring (see April 15th Vogue), is all about until you *have* slipped at least one crêpe dress over your head. Once you've felt its smooth flow, you'll see why crêpe sets up an appetite for a more fluid feeling in everything—for flowing wools, cottons, taffetas. On pages 40-50, crêpe continued.

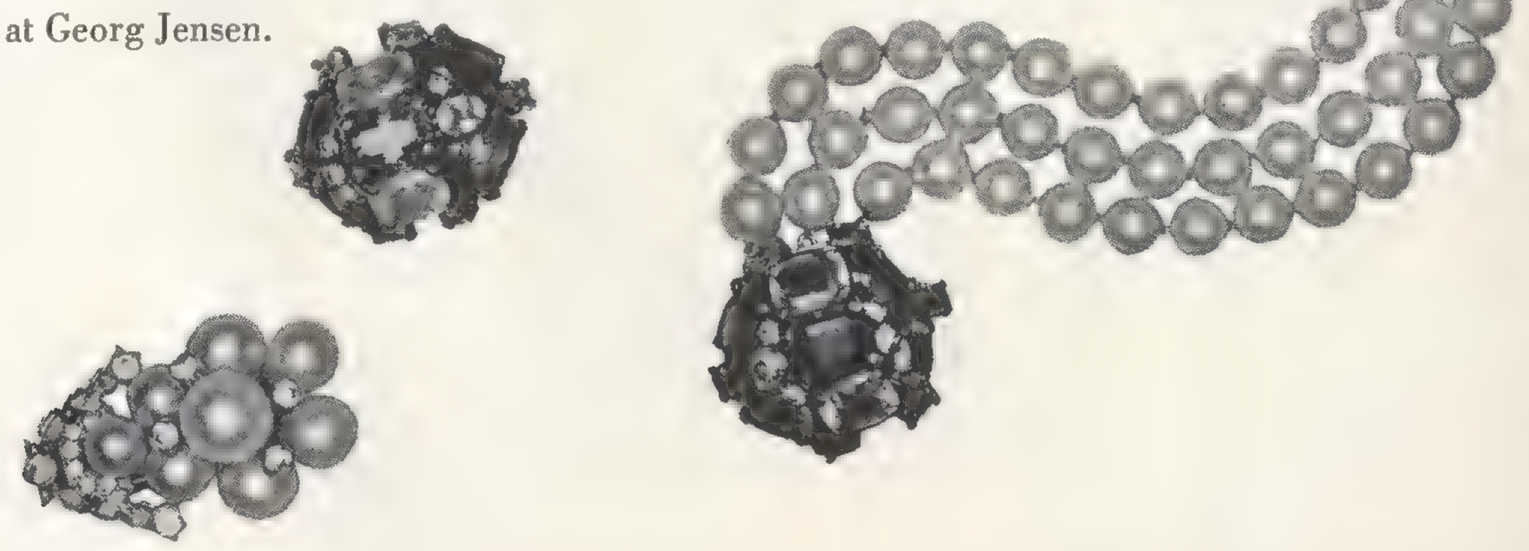
RIGHT HERE THIS JULY: FRESHLY DESIGNED COTTONS. Meaning: right in the shops, right on racks that, other Julys, had long since been snatched clean. Meaning: designed *after* the first crop of cottons was cut, so that they're that much newer and fresher, that much more up-to-the-minute. On pages 92-103, cottons arriving in the shops as you read this, this July.

FULL OF NEWS THIS JULY: THE EARLY WOOLLENS. You could almost chart your fashion course for this fall, this minute. For—because designers have come this year to recognize the forward-buyer as a force, not a phenomenon—some of autumn's most influential shapes have already been cut, stitched, and delivered. On pages 86-89, five good examples.

NEVER BEFORE THIS JULY: so many, many things to tempt a woman. A new kind of mink, for example, its pelt the colour of a smoky topaz—Topaze mink, they call it. Summer-into-autumn shoes in colours that look as if they've been polished with black (that look wonderful *with* black, too, it so happens). Any number of delectable accessories: a white angora beret, a snowflake touch with a July cotton; jet jewellery—dynamite with a white sheeting dress; square pearls.

THIS JULY: THE CHRYSANTHEMUM COIFFURE. *Opposite,* the beginning of a new fashion for hair: a petaled coiffure that looks as if it had been arranged by a breeze. The wayward look is actually calculated, and takes some doing: needs a basic set, and then an artist with a hairbrush to upset the set. This idea, to wear the hair as if it were a fall flower, is not limited to one hair fashion—but is news for most. And it makes all the enamel-smooth, close-fitting coiffures of the recent past seem—well, *past.* This version, at Michel of Helena Rubinstein.

REAL JEWELS, THIS JULY: are cool stones, often coloured stones. *Opposite,* three degrees of coolness—icy (diamonds), snowy (pearls), and like a wintry sea (sapphires). Bracelet, its jewelled clasp, and the two pins—one domed and set in gold; one clustered and set in platinum—all by Nadja Buckley at Georg Jensen.



PENN



JULY—
CRÊPE DRESS
IN THE NEWS

WHAT'S SO NEW ABOUT THE CRÊPE DRESS? That's the woman speaking who, ten or fifteen years ago, had nothing else in her closet *but* crêpe—maybe a few wools for zero weather and a taffeta or satin evening dress, but that was about all. Crêpe turned up on every page of the fashion magazines, and filled all the shops; two of the great dressmaking reputations of the period, those of Mme. Vionnet and of Chanel, were largely built on their inventive, highly personal employment of crêpe. But in 1947, things happened; a silhouette was born which called for more shape than a woman's body has; called for fabrics which could themselves shape the fashion—for taffetas, moires, failles, heavy satins. Every woman patterned her look on the stiff outlines of a paper doll. Now, things have happened again. About a season ago, women felt a need for a new and gentler feminity in clothes; designers looked about for a fabric with a high rate of fluidity—and the answer was crêpe (some of the others: chiffon, jersey, new softened taffetas, softened satins, anything that drapes). So: what's so new about the crêpe dress? The big part that it's playing in the revolution the silhouette is now undergoing—an overthrow of angles in favour of curves.

WHEN IS CRÊPE'S SEASON? *Opposite,* an any-season dress in crêpe, the year's most famous fabric and the latest addition to Vogue's roster of non-stop fashions. This, a black coat-dress, is double-breasted with walk-pleats at the back. Like so many of the new crêpes, the fabric is a blend—woven of Celanese acetate and Enka rayon. By Adele Simpson, $70. Bonwit Teller; Hutzler's; Wanamaker's, Phila.; The Dayton Co.; L. S. Ayres. The gloves, by Superb, are also at Bonwit Teller. The black Milan straw cartwheel, with a cuffed, sloped brim, by John Frederics.

WHAT IS CRÊPE'S PLACE? *Above,* a black silk crêpe dress for any smart after-five place you might mention (on the next nine pages that follow, you'll see crêpe for all places save a breakfast table or a ball). This, by Irene in Bianchini fabric, has a slender, extremely willowy shape, a neckline slit twice as low (to the waist) in back, as in front. $165, at Jay Thorpe.

PENN



THE SHORT CRÊPE EVENING DRESS: IN IVORY, IN EBONY



This page: A column of ivory crêpe, with sleeves; entirely tucked, one way or another. By Herbert Sondheim in a Burlington blend of acetate and Du Pont rayon; about $70. Bergdorf Goodman; Hudson's; Frost Bros.; I. Magnin. Emba mutation mink boa. Alexette gloves. *Facing page:* A short, bare-topped evening dress of ebony crêpe, with sleeves that slip on like gloves, an attached stole to wind as you will, and a choice of belts—rhinestones, as shown (priced extra, and made to order), or crêpe. By Jane Derby, who has included crêpe importantly in her collections since 1949. Dress, about $135, in a Burlington blend of acetate and Avisco rayon. Henri Bendel; Harzfeld's; Neiman-Marcus.

PENN



NEW LATE-DAY SHAPES, IN CRÊPE

Crêpe dresses that are all simplicity and yet all soft, gentle, feminine *shape.* *Facing page:* A dress that follows the line of the figure, close as a sheath, but follows it softly, being of black crêpe. Also for shape's sake—the upstanding collar and the softening skirt panel, both of black silk taffeta. By Jo Copeland, the crêpe an Onondaga blend of Celanese acetate and Enka rayon; about $135. Dress and Kramer earrings (rhinestones set in black metal), at Bonwit Teller. Dress also at Wanamaker's, Phila.; Neiman-Marcus; Morgan's of Canada. *Below:* The sheath in black silk crêpe, not narrow but so beautifully draped it looks like a dark lovely shell for a woman's figure (a taffeta lining keeps the skirt in shape). $175. Hattie Carnegie. Also at Garfinckel's; I. Magnin. *Left:* A new school of jewels—square pearls. This bracelet of simulated baroque pearls set in gold-plated metal, $10 plus tax. By Mosell, at Bonwit Teller.



PENN





LITTLE-DINNER DRESSES, NON-STOP IN CRÊPE

For little dinners, any night of the year, anywhere, dresses in the fabric with a four-season, two-hemisphere life: namely, crêpe. *Near right:* Just what's wanted, many of an evening—simplicity, a pretty neckline, a skirt that moves with ease. All of them, here in black silk crêpe. By David Levine in Maxwell fabric, $70. Bonwit Teller; Hudson's. *Lower right:* One of these *charming* dresses, and one of these crêpe dresses that has an exquisite, handworked look—it is herringbone-tucked all over. In black, in a J. W. Valentine blend of acetate and Du Pont rayon, with a high taffeta waistband; $50. Designed by Jerry Parnis. Dress and Mosell jewellery (the new square, simulated pearls), at Bonwit Teller. The dress is also available at Hudson's.

Facing page: Cutaway neckline, shirred overblouse line—and an effect that does as much for a woman's figure as a week of salads. Black Maxwell silk crêpe; one-piece; $50. By Jerry Parnis. Dress and De Rosa rhinestone jewellery, at Lord & Taylor. The dress is also available at Thalhimers; Younkers; The Dayton Co.





MORE NON-STOPS—

BEGINNING IN JULY



1

2

3

4

Eight more figures in the crêpe dress picture,
all in black, most of them in the new acetate and rayon blends.

1. A narrow fall of pleats that makes a fluted toothpick of you.
By Kenneth Tischler, $35. Henri Bendel; D. H. Holmes.

2. The slow curve, softly expressed in crêpe, cinched with a
faille fascia, looking even newer above a narrow skirt. $40. Best's.

3. The middy line continuing; in this case the waist well indented;
the skirt, a narrow flutter. By Aywon, $30. Best's; Famous-Barr.

4. For late day, or a *hot* day: the widened V, the pleated fascia,
the skirt, narrow in theory, wide in practice.
By Mollie Parnis, $70. Bonwit Teller; L. S. Ayres; Hudson's.

5. A narrow crêpe sheath, clasped high with a fascia, topped with a lily-gilet
of white satin. By Miss America, $70.
Saks Fifth; Frost Bros.

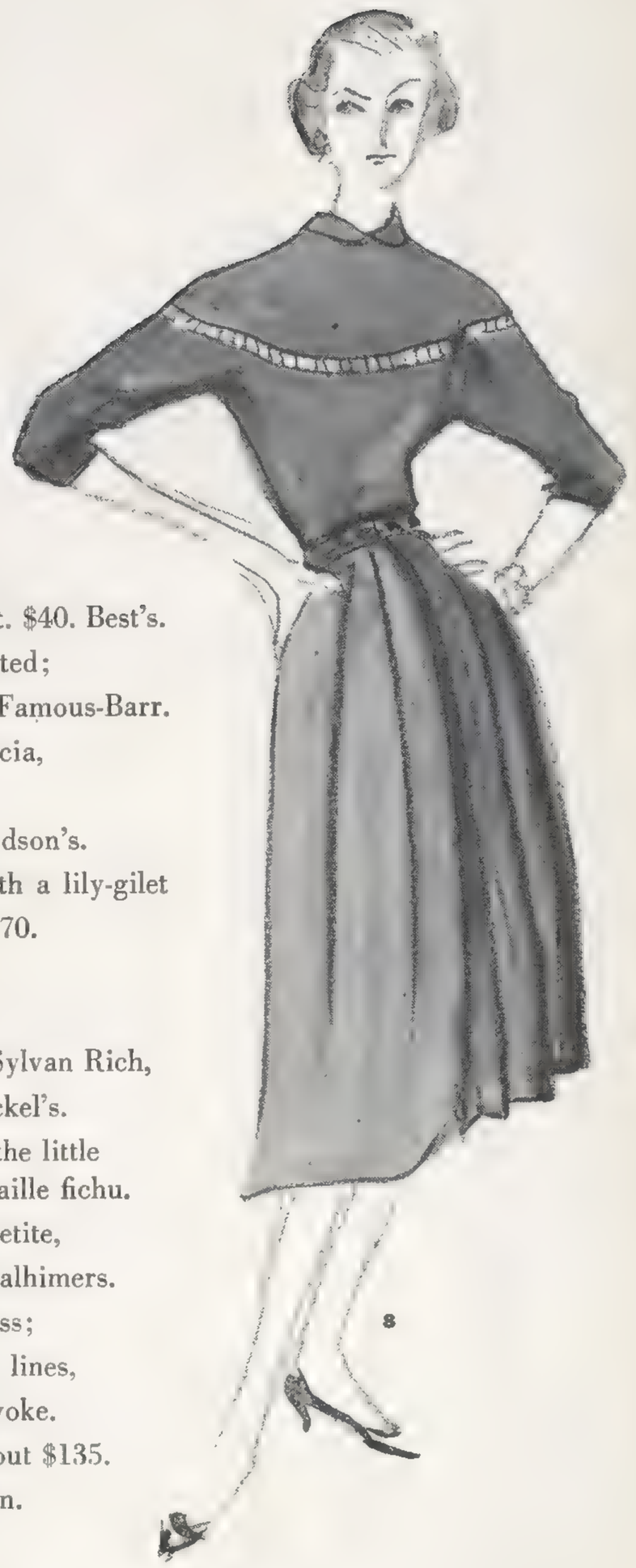
6. A soft, slow-motion cascade of pure
silk, with black velvet touches. By Sylvan Rich,
$50. De Pinna; Garfinckel's.

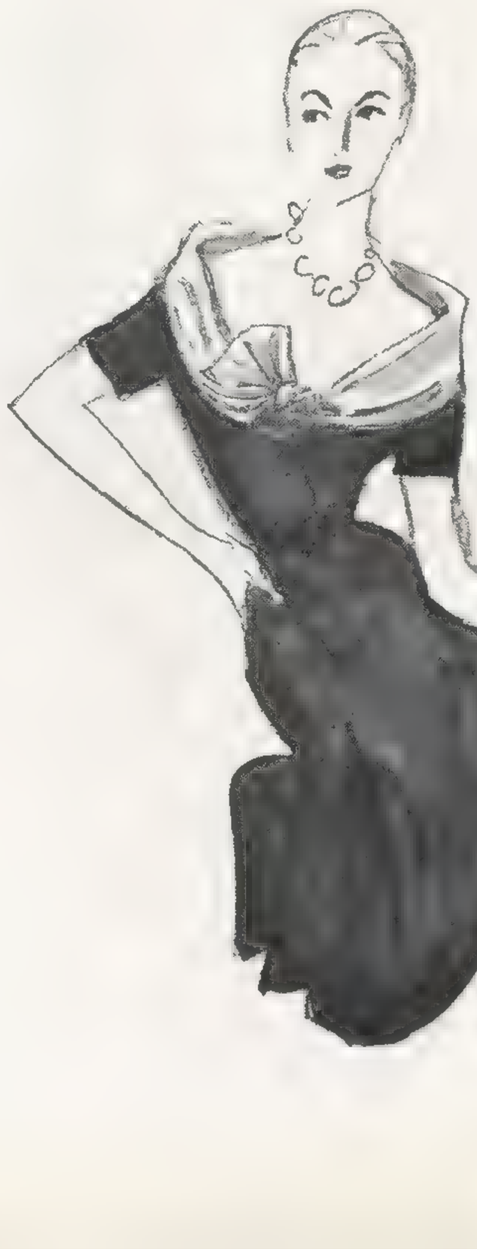
7. Pleasantly fluid skirt, the little
bodice mostly a pale pink faille fichu.
By Varden Petite,
$60. Saks Fifth; Thalhimers.

8. A name-your-season dress;
rounded folds, rounded lines,
flowing from a fagoted yoke.
A Ben Reig design, about $135.
Bonwit Teller; I. Magnin.









Désprès

5

6

7

8

PENN

THE CRÊPE DRESS: CUT FOR QUICK TRANSITIONS

The game started after dinner but the dress has been going on since lunch—because it's a crêpe dress, a quick-transition dress, its bodice crossing and continuing into a sash, its skirt all sunburst pleats. Altogether: easy and pretty, two things that count almost as much at the card table as good cards. By Larry Aldrich in a Duplan blend of Celanese acetate and Enka rayon, $70. Bonwit Teller; Hutzler's; Famous-Barr; Frost Bros. The jewels, by Verdura. "Stop Red" lipstick and nail lacquer: Elizabeth Arden.

GAMES

Four pages of games—cards, word puzzles, and a Double-Crostic based on fashion



BOOM!

TWO-PACK SOLITAIRE

The point: To get all cards "out," as in every solitaire, building up from Ace to King of the same suit in sequence on four Aces, and down from King to Ace of the same suit in sequence on four Kings.

The play—Step 1: Shuffle two packs together. Deal out seven cards in a row, face up, counting out, irrespective of what card turns up, Ace through Seven as they are dealt. Deal a second row of seven cards below, *not* overlapping, the first row, counting out, again irrespective of what card turns up, Eight through King. Deal all cards face up, but between the number Ten position and the Jack position, deal *one card face down.* This is the Boom pile.

Each time a card is turned up which corresponds to the number of its position, place *one* card, face down, on the Boom pile. Each time an Ace (that invariably valuable card) is turned up, place *two* cards face down on the Boom pile. (An Ace in the Ace spot warrants *three* cards face down on the Boom pile.) And each time a round of Ace through King is dealt out, place *one* card face down on the Boom pile. The bigger the Boom pile, the luckier the player.

Example: counting as the cards are dealt, Ace, Two, Three, Four, Five, Six, Seven, the cards turned up might be an Eight, King, Three, Queen, Seven, Ace, Five. As the Three turns up in the position corresponding to its number, *one* card is dealt face down on the Boom pile. An Ace is turned up, so *two* cards are dealt face down on the Boom pile.

Follow the same system for playing on the Boom pile while counting on for the second row, Eight, Nine, Ten (interrupted here with *one* card face down for the Boom pile), Jack, Queen, King. *One* card, face down, goes on the Boom pile before beginning another round. Continue like this until all cards are dealt out.

The play—Step 2: If an Ace or King shows as top card on any pack, play it out, to start building up in sequence to King of the same suit on Aces, or down in sequence to Ace of the same suit on Kings. At any time the top card of any pack may be played on these piles.

Turn up one card at a time from the Boom pile, and place the card face up *beneath* the pile it corresponds to in number position. For instance, if a Ten is turned up from the Boom pile, it "releases" the pack in number Ten position. (This is the stage of the game illustrated above.) Pick this pack up and play any possible cards on the Ace or King groups which are being built up. After playing all possible cards, put the pack back in its original position.

Continue until the Boom pile is finished and all possible plays have been made. Super-luck will get all the cards to their proper places on the built-up Ace or King groups.

KINGSLEY DOUBLE-CROSTIC

Prepared especially for Vogue

BY DORIS NASH WORTMAN

1 Z	2 Q		3 Y		4 T	5 B	6 F	7 A	8 E	9 M		10 E	11 B	12 I	13 G									
14 V	15 R	16 U		17 D	18 W	19 X	20 T	21 R	22 N	23 Y	24 A	25 H	26 P	27 Q		28 C								
29 R		30 U	31 V	32 X	33 J	34 N	35 S		36 A	37 I	38 B		39 O	40 H	41 K									
42 K	43 W	44 A		45 F	46 M		47 A	48 H	49 X		50 N	51 X	52 E		53 B	54 U								
55 Y	56 T	57 L		58 R	59 Y	60 P	61 Z	62 G	63 S	64 T	65 J	66 W		67 K		68 P								
69 C	70 U	71 W	72 D	73 M	74 T		75 P	76 H	77 Q	78 N	79 S		80 U	81 Q	82 O	83 E								
84 C		85 U	86 V		87 E	88 T	89 Z	90 Q	91 D		92 E		93 F	94 M	95 B	96 A								
97 Z		98 H	99 T	100 A	101 O	102 N	103 G	104 D		105 R		106 U	107 W	108 X	109 N	110 P								
111 T	112 O		113 M	114 T	115 K	116 H	117 A	118 P	119 F	120 O		121 R	122 S		123 E	124 Z								
125 M		126 O	127 K	128 D		129 K	130 N	131 A		132 O	133 S	134 X	135 A	136 H		137 S								
138 C	139 L	140 Z		141 F	142 Y	143 E	144 Z	145 B	146 A	147 X	148 I		149 Q	150 S	151 Y	152 B								
153 Z		154 M	155 V	156 X	157 Z	158 G	159 P	160 Y	161 H	162 Q	163 T		164 F	165 R	166 L	167 S								
168 K		169 D	170 I	171 U	172 Z		173 P	174 A		175 V	176 H	177 D	178 A		179 N	180 J								
181 C	182 B	183 K		184 D	185 N	186 Y	187 H	188 X	189 R	190 T		191 F	192 L	193 P	194 T									
195 Y	196 V	197 D		198 P	199 R	200 X	201 H	202 I	203 O	204 J	205 E	206 A	207 L	208 M	209 K									

DIRECTIONS FOR SOLVING

To solve this Double-Crostic, you just guess twenty-six words whose definitions are given in the column headed "Definitions." Write whatever words you think you know, letter by letter, on the dashes alongside the definitions, in the column headed "Words," whereupon you will see that each of your letters has acquired a number. Proceed to write each letter in the correspondingly numbered square of the diagram. After you have written in the letters of several such guessed words, the diagram will begin to show what some of the words in its quotation are going to be; and you should fill in these suggested words to complete any that you can. Now, note that in the upper right-hand corner of each square is a capital index-letter. This is to show where in the alphabetically arranged "Definitions-Words" list your added letters belong. Look back and find the right definition and then the numbered dash corresponding to the square, and write in your added letters. Working forward and back in this way will help you to fill out the whole diagram, and you will find that you have a quotation from an interesting work. The initial letters of the words in the "Words" column spell the source of the quotation and the name of the author, and this fact is often of great help in solving.. The black squares of the diagram simply show where words end. It is not possible to make sense out of a Double-Crostic diagram by reading the letters down.

Authority for spelling and definitions is Webster's New International Unabridged Dictionary, Second Edition.

SOLUTION ON PAGE 109

DEFINITIONS

A. Name of two British sovereigns (2 wds.).

B. Little mummylike figures put into an ancient Egyptian tomb, to serve as farmers in the Land of the Dead.

C. Extravagant; bizarre, esp. in dress.

D. He twists the thread in silk manufacture.

E. Freckles.

F. Shy a couple of tricks, in contract bridge (2 wds.).

G. He, himself; the man in your life (Latin).

H. Vogue's own word for the girl who manages to be chic on little cash but with lots of word K.

I. Synonym for fashion; popularity.

J. "The ill wind that nobody blows good."

K. Arbitrary, often inborn, sense of what is smartest, best, most suitable (2 wds.).

L. Escort.

M. Gave shape to.

WORDS

__ __ __ __ __ __ __ __ __ __ __ __ __ __
100 7 174 178 24 131 96 146 117 47 36 135 44 206

__ __ __ __ __ __ __ __
182 145 5 11 53 38 152 95

__ __ __ __ __
181 69 28 84 138

__ __ __ __ __ __ __ __ __
169 91 177 17 128 184 104 197 72

__ __ __ __ __ __ __ __ __
143 205 10 83 8 92 87 52 123

__ __ __ __ __ __ __
141 6 93 119 191 164 45

__ __ __ __
62 158 103 13

__ __ __ __ __ __ __ __ __ __ __
136 161 201 48 187 176 40 116 25 98 76

__ __ __ __ __
12 202 148 37 170

__ __ __ __
33 180 204 65

__ __ __ __ __ __ __ __ __
115 42 127 168 129 67 209 183 41

__ __ __ __ __
166 57 192 207 139

__ __ __ __ __ __ __ __
73 154 46 94 208 113 125 9

DEFINITIONS

N. Phoenician and Canaanite goddess, corresponding to the Roman Venus.

O. Two words particularizing the "Wales" in Australia.

P. State of being able to live both on land and in the water.

Q. What great-grandmother might have called her silk taffeta dress.

R. One who treats illness without drugs.

S. Footwear with the uppers below the anklebone (2 wds.).

T. Nowadays almost entirely replaced by snaps and zippers (3 wds.; inversion of usual phrase).

U. Epithet for a kind of heel on the smart walking shoe of 1952.

V. Accentual structure in music.

W. To total (2 wds.).

X. Excessive desire for novelty.

Y. Man dressmaker of Paris.

Z. Cheap cotton sandal, often with rope soles, which we have borrowed from the Basques.

WORDS

__ __ __ __ __ __ __ __ __
179 34 130 50 185 78 102 22 109

__ __ __ __ __ __ __ __
112 120 132 203 39 101 82 126

__ __ __ __ __ __ __ __ __ __
193 173 198 68 110 60 118 159 26 75

__ __ __ __ __ __ __
149 77 81 2 162 90 27

__ __ __ __ __ __ __ __ __
165 21 189 199 29 58 105 121 15

__ __ __ __ __ __ __ __
167 133 137 79 150 122 35 63

__ __ __ __ __ __ __ __ __ __ __ __
88 190 99 163 114 194 74 64 20 111 56 4

__ __ __ __ __ __ __ __
106 171 80 85 16 70 30 54

__ __ __ __ __ __
155 196 86 14 31 175

__ __ __ __ __
107 71 66 43 18

__ __ __ __ __ __ __ __ __ __
147 188 32 19 51 156 49 200 108 134

__ __ __ __ __ __ __ __ __
186 55 59 195 23 142 3 151 160

__ __ __ __ __ __ __ __ __ __
124 144 157 89 97 153 1 61 172 140

FIVE NEW WORD PUZZLES: FLATS* FOR THE SHARP

BY DORIS NASH WORTMAN

These new puzzles, two Omegrams, one Charade and two Transposals, are all word puzzles played in verse. Each is based on a word which has been "monkey-ed with" to turn it into another, either by the substitution of a letter, a division of the word into parts which are themselves words, or a mix-up of its letters. Visual clues are scattered about these pages.

Omegram Flats use words which are all spelled alike except for the final letter, as in *mild, mile, milk.*

In Omegram 1 the key word and its variations have four letters each. The words you want to find will make sense out of the little verses when substituted for "One," "Two," "Three," and "Four."

Quick on the trigger was Cowgirl Marie.
She hankered to wear a ONE size three

So she came into town to a TWO quite fine.
Store man laughs and says, "You take size nine."

"Don't THREE me a nine when I say a three!"
And she FOUR him dead, did Cowgirl Marie.

In Omegram 2, "First" and "Last" have seven letters each.

"Vice is a monster of frightful mien"
Sang Pope in ancient time.
But now we flock to the TV screen
And wallow in modern crime.

But if we think it FIRST to see,
Why do we continue to look
At such horrible things, while the gangsters flee
To a LAST in a cosy nook?

Charade Flats give the sense of each part and of the whole in cleverly constructed verses, usually bursting with clues.

In the Charade, the key word, called "Total" in the verses, has three parts which are themselves words referred to as "First," "Second," and "Third" in the verses.

A TOTAL of manners, Dad never was seen or
Reported to fail of most perfect demeanor.
Impeccably groomed, this courtly old gent
Never in any degree unbent.

So, picture how shocked and incredulous I
To get this report one day in July:
"Yer FIRST's in the swimmin' hole, Missy," I heard.
"W'en we seen 'im, he hadn't a SECOND THIRD!"

Transposal Flats use different words but with the same letters in different order, as in *post, spot, stop, pots.*

In Transposal 1 when you find the right six-letter words, they will make sense where "One," "Two" and "Three" appear in the verses.

I went to a quiz not long ago
And won an electric refrigerator.
Of course I told our old ONE so
For we won't need him now or later.

But he began with angry cries
To scold me, that my new-found wealth
Deprives him of his exercise
And soon will undermine his health.

"I might get TWO," he said, "grow pale
And lose my appetite—no good!
The THREE can use a red-blooded male;
I'm starting now for Hollywood."

In Transposal 2 when you find the right six-letter words, they will make sense where "First" and "Second" appear in the verses.

Would you know the proper life
Led by every ideal wife?

"She riseth while it is yet night—"
While yet her husband snores;
She does the baking ere it's light
And several other chores.

She cleans and fills the lamps; she shears
The sheep and spins their wool;
She then makes garments for her dears;
She cooks, and feeds them full.

When it's a fine FIRST morning, she
Hangs out the washing early.
Philosopher and guide she'll be
To soothe her menfolks surly.

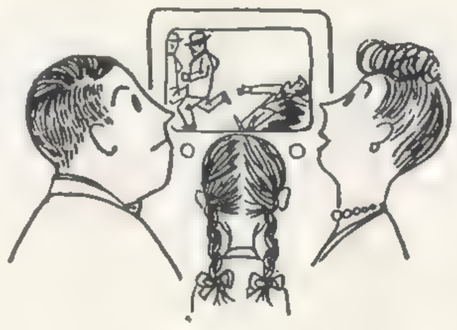
She tends the sick, with pills each hour,
With baths, and change of sheets;
A human SECOND she for power:
She cleans, as she sweeps, as she beats.

And you who start to jeer and jibe'll
Please look in Proverbs in the Bible!

For answers—see page 110











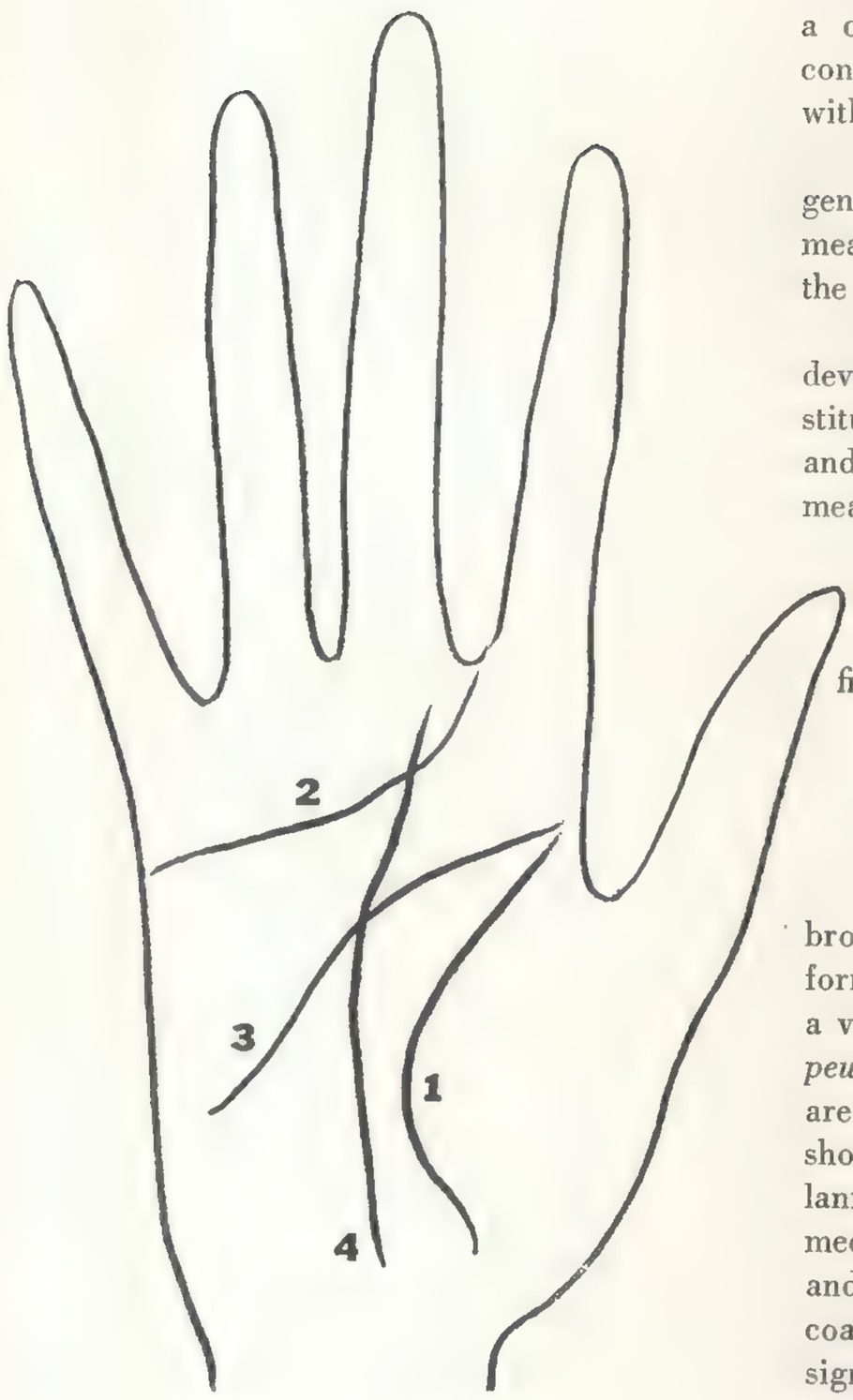
SKETCHES BY MARGARET BLOY GRAHAM

*Called Flats because the answers are mere words reading from left to right in one dimension only.

THE HAND AND PERSONALITY

BY DR. CHARLOTTE WOLFF

EDITOR'S NOTE: *Dr. Wolff, Fellow of the British Psychological Society, is the author of three authoritative and revealing books,* The Human Hand, A Psychology of Gesture, *and* The Hand in Psychological Diagnosis.



THE FOUR MAJOR LINES

1. The life line of palmistry, *scientifically called the semicircular or thenar line.*

2. The heart line or *upper transverse line.*

3. The head line or *lower transverse line.*

4. The destiny line or *long longitudinal line.*

The hand may be called a visible part of the brain and a seismograph of human reactions. There is practically no mental activity in which the hand is not in one way or another involved. And yet until recently a "hand reading" was primarily part of the mumbo-jumbo of palmistry. Now, however, certain psychologists give serious study to the human hand, regarding it as a source of vital information. Although this is highly specialized work, some of the basic principles are understandable to the layman. Pure hand-types, however, are rarely found; most hands are a mixture of two or more classifications. On this page are four all important "creases," a primer-simple description of five different hand-types, and a correspondingly simplified analysis of constitutional personality traits correlated with them.

The length of the hand is related in general to the height of the person. It is measured on the back of the hand, along the middle finger from tip to wrist.

The width, which indicates the muscular development of the palm, depends on constitutional factors (especially endocrine) and the degree of manual activity. It is measured in two places:

1. In a straight line from the thumb insertion to the outer edge of the palm.
2. In a straight line just under the fingers.

Group A: Broad hands

Structure of the Hand

These hands are of medium length, broad and muscular. The outer edge (a formation for which the French have coined a very expressive term, namely *bord frappeur de la main*) is protruding. The fingers are strong and as a rule rather stiff. They are short and broad, with short terminal phalanxes and furnished with nails mostly of medium size and broad. The palm is broad and thick. The skin of the palm is rather coarse. The creases are deep, clearly designed, and few in number. One often finds only the four main creases.

(*Editor's Note:* These are medium-sized hands, and as a rule their length is about 1/8.5 of the height of the person. Width 1 varies from about 3½ inches to about 4 inches. Width 2 varies from about 3¼ inches to about 3¾ inches.

Although the broad hand divides into two groups, the fleshy motor hand and the elementary simple, they have so much in common that they will be treated as one. Both types of hand are of normal and healthy colour, on the whole warm and dry.)

General interpretation

Such hands are found in people whose activities are purposeful. The elementary simple hand belongs to individuals who work with their hands, such as peasants and manual labourers, gardeners, et cetera.

The fleshy motor hand is found in all walks of life, but mainly with people of a certain robustness, men or women of action in whom reason and the sense of purpose have first place. Such people show a natural simplicity, which goes with easy integration. They usually have a powerful physique, are inclined to get heavy around the waist in middle age. In them, spatial and practical intelligence are far more developed than symbolical and abstract thought. They always want and need an outdoor life and are generally good with their hands. They usually have good mental and emotional balance, zest for life, and a naturally benevolent attitude towards their fellowmen. These are people with predominantly extrovert tendencies. Boxers, wrestlers, and football players often have such hands.

Main characteristics of personality

The owners of both types of broad hands have constitutionally more physical than nervous energy. This is most definitely true with people who possess elementary simple hands; with fleshy motor hands one frequently finds both strong physical and nervous vitality.

A marked sensuousness is often noted in the owner of the fleshy motor hand—love of good food and other sensual pleasures. Emotional reactions are on the slow side. In the more primitive person with elementary simple hands, the temperament may be called phlegmatic and placid. While the same phlegmatic tendencies are present in the far more complex owner of the fleshy motor hand, both the speed of reactions and the range of sensitivity as well as its acuteness, become more pronounced.

There is often a competitive spirit in this latter type of personality. In both groups of people, patriarchal attitudes are the rule, with a genuine desire to protect and help the weak.

The intelligence differs widely, both in quality and range, but it is always on the side of *(Continued on page 106)*

HANDWRITING AND YOUR PERSONALITY

BY KLARA G. ROMAN

EDITOR'S NOTE. *Klara G. Roman, instructor of scientific graphology at the New School for Social Research and Research Consultant at the Treatment Clinic of Manhattan Children's Court, has distinguished herself as a researcher by two decades of work in Europe and, more recently, by a study at Chicago's Michael Reese Hospital on the handwriting of arthritics. Her book,* Handwriting, A Key to Personality, *was recently published by Pantheon Books.*

The scientific analysis of handwriting, long recognized as an important clue to personality, is used as a yardstick by many personnel departments, hospitals, and clinics. Here, in greatly simplified form, are some of the characteristics revealed by handwriting. (The personality descriptions below can be applied only to right-handed people.) For a good handwriting analysis, the scientific graphologist insists on two written pages plus signature.

1. Arrangement

Arrangement, in handwriting, means the way the writing, as a whole, fits the writing space. A sample of handwriting should first be held at arm's length or even upside down to get an over-all impression of coarseness, fineness, firmness, weakness, coldness, or warmth. The rhythm of the writing and the balance of form show the structure and dynamics of a given personality.

SPACING: A page that shows liberal over-all spacing points to a self-assured, expansive personality; a crowded page may imply a thrifty bent or miserly disposition. Inconsistent crowding in spots, looseness in others, shows a poor sense of economy.

Spacing between words. The graphological norm for spaces between words is the width of one character of the script. Over-large spaces indicate that the writer is isolated in his surroundings, either socially or psychologically. Inadequate spacing tells of a person who won't keep his distance, who tags at another's heels. It is an index of insecurity and a craving for contact.

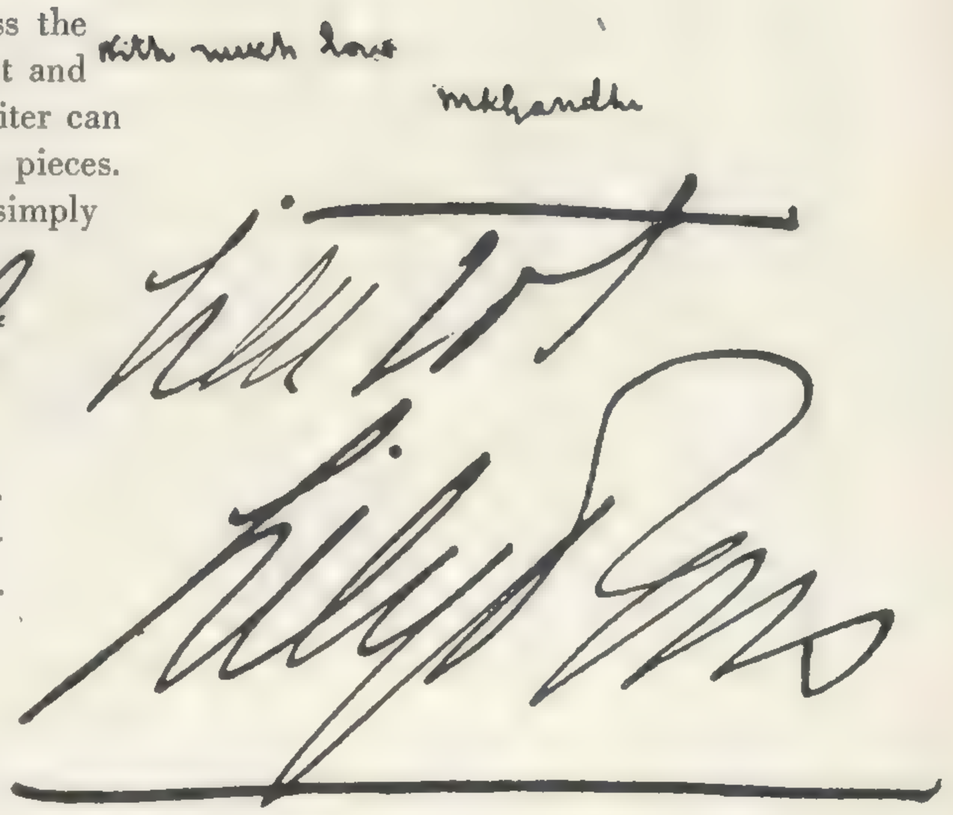
ALIGNMENT: To shape a row of letters, keeping a straight course along one line across the page, requires a sense of direction, firmness, and the ability to drive straight ahead to a goal.

Lines that undulate or waver in direction, express indecision, hesitancy—an inclination to hold back, to avoid commitment. Such lines show a preference for compromise, a crafty or diplomatic disposition. Broken lines staggering across the page suggest incoherence in thought and action. They may mean that the writer can not "think straight" or is going to pieces.

Downward slanting lines may simply mean physical fatigue. Or they can express a brief discouragement, or a more fundamental pessimism.

Lines running uphill show some degree of excitement. They might mean eagerness, anticipation, or a state of rage or exultation.

To determine accurately whether optimism or pessimism is temporary or chronic calls for a careful study of all the evidence of a handwriting. The writing of a hypersensitive and moody person might show extreme variability in slant.



TWO HANDWRITINGS: *top,* MAHATMA GANDHI; *below,* LILY PONS

Lines beginning with ample space and ending with cramped letters in the right-hand margin show a wasteful use of time and energy, a lack of organization and foresight.

Irregular spacing, sometimes overlarge, sometimes inadequate, is a sign of emotional instability.

MARGINS: In any spontaneous writing, the established left-hand margin is scarcely ever maintained. Carried over by momentum, a writer tends to move his margin more and more to the right.

A widening left-hand margin suggests rapid and spontaneous writing. When there is no right-hand margin, an extroversive personality appears.

A narrowing left-hand margin indicates slowness, reduced spontaneity.

Enlarged right-hand margins point to self-consciousness and reserve. (Long horizontal strokes, filling the right-hand margin to the edge of the page, are a ritual gesture, like "touching wood.")

No margins at all shows a disregard of fellow men.

2. Expansion

The manner in which handwriting is spread over a page indicates how much living space the writer demands. The *height* of letters reflects the ambition for stature and prestige. The *width* of letters shows the amount of elbow room needed.

A big, showy hand goes with a need for exhibition to impress the world and win public recognition. Theatrical people and politicians often fall into this group.

A small handwriting indicates a person who is not concerned with what people think of him. He sees the world as an infinitude in which he plays a finite, modest rôle. This does not mean he lacks impersonal strength or a sense of worth. (Gandhi's handwriting was very small, quite impersonal, utterly simple. Note Lily Pons'.)

Words that increase in size, with the last letter bigger than the first, appear in the writing of children, childlike adults, and persons with limited understanding of others.

Words that decrease in size, even taper down to a threadlike line, occur in the writing of most mature adults. Extreme tapering suggests psychological insight, an ability to work well in situations involving other people, or to wriggle out of difficulties.

Letters spaced generously, taking up more than average room on a line, characterize generous, outgoing personalities. Excessive width shows lavishness.

Overly broad letters mark inconsiderate, immodest individuals—the man on the bus who sprawls over onto his neighbour's seat.

Combined broad letters and broad spaces between letters signify a forthright personality, socially free and uninhibited.

Narrow letters, widely spaced, point to a conflict such as freedom in social contacts plus inhibitions in more intimate relations.



3. Writing zones

There are three writing zones. *The middle zone* is occupied by such letters as m, n, o, a, s, which have no stems or loops. *The upper zone* goes to *(Continued on page 108)*

WEEK-END FOOD

NEW SCHEMES

MR. AND MRS. WILLIAM F. C. EWING

Maine seacoast

The Ewings live in East Sullivan, Maine, so close to the sea that some guests arrive by boat. Mrs. Ewing is the cook; makes a point of home-baked bread and vegetables fresh from the garden. For a typical week end, she begins on Friday by making bread, clover-leaf rolls, and frozen blueberry pudding for Sunday supper. On Saturday morning, she prepares the chicken pie to be baked for that night's dinner; makes Boston brown bread, baked beans, and fish chowder (up to the point of adding milk and cream) for Sunday supper.

Saturday lunch

GRILLED STEAK
SCALLOPED POTATOES
CURLED ENDIVE OR SWISS CHARD
(Cooked lightly and mixed, at the last minute, with a little Béarnaise sauce)
ICED WATERMELON

Saturday dinner

OLD-FASHIONED CHICKEN PIE
BIG GREEN SALAD
CHILLED FRESH RASPBERRIES AND BLUEBERRIES

Sunday lunch

BEEF STROGANOFF
RICE
GARDEN PEAS
CLOVER-LEAF ROLLS
SLICED FRESH PEACHES

Sunday supper

NEW ENGLAND FISH CHOWDER
BOSTON BAKED BEANS
MIXED GREEN SALAD
BOSTON BROWN BREAD
HOME-BAKED BREAD*
FROZEN BLUEBERRY PUDDING*

MR. AND MRS. CHARLES BLYTH

Monterey Peninsula

Strawberry Hill is the name of Mr. and Mrs. Blyth's eighteenth-century house in Burlingame, California, where they have house guests almost every week end of the summer. Activity centers around the swimming pool and its annex—an enclosed living room equipped with fireplace and kitchen. Here, Sunday lunch can be served if the weather prevents eating out of doors.

Saturday dinner

ALSATIAN TART*
BROOK TROUT IN ASPIC, EPICURE*
(sauce tartare)
Suggested: a dry white wine
BRAISED SADDLE OF BEEF, PRINTANIÈRE
Suggested: a Burgundy wine
ENDIVES FLAMMANDES*
POTATOES DAUPHINE*
SALADE TROUBADOUR*
Suggested: Champagne
MOUSSE DIPLOMATE*
(Melba sauce)
Assorted liqueurs

Sunday lunch

BORSCHT A LA POLONAISE*
VEAL KIDNEYS SAUTÉED IN WHITE WINE
RICE CREOLE
Suggested: a Moselle wine
GALANTINE OF CHICKEN, CHAMBORD*
SALADE RUSSE
PEARS CARDINALE*
Cognac

MR. AND MRS. OTTO TELLER

Northern California Ranch District

When Mr. and Mrs. Teller invite guests to their Sonoma, California farm, they plan the week-end meals against varied backgrounds. Saturday lunch, for instance, might be in the fig tree-shaded patio near the swimming pool. Sunday lunch is often at the Tellers' guest house, a beautiful old adobe building about a mile from the farm. For this, Mrs. Teller prepares in advance food that can be quickly assembled in the tiny guest house kitchen.

Friday dinner

CAULIFLOWER HOLLANDAISE
HALIBUT BAKED IN WHITE WINE*
(topped with onion slices, tomatoes, and lemon)
PARSLEY BOILED NEW POTATOES
PRUNE SOUFFLÉ WITH LEMON SAUCE*
Suggested: a sparkling wine

Saturday lunch

CHEESE TART*
ROAST CHICKEN
(with tarragon butter sauce)
LETTUCE
FRESH STRAWBERRY SHERBET

Saturday dinner

SOUP
(strong beef stock with a slice of lemon)
ASPARAGUS
(with browned butter and bread crumbs)
PIGS' FEET, SAUCE DIABLE
OR
SCALLOPINE OF VEAL WITH CAPERS
BAKED WHIPPED POTATOES
PROFITEROLES WITH CARAMEL SAUCE*
Suggested: a Burgundy wine

Sunday lunch

GNOCCHI*
COLD ROAST BEEF
VEGETABLE SALAD
(in thin mayonnaise)
FRUITS RAFRAÎCHIS
Suggested: a sweet white wine

MR. AND MRS. PHILIP ISLES

Long Island, on the Sound

For the Isleses, every week end at Sands Point follows a pleasant, set pattern. It begins on Friday with a simple dinner, served late for guests arriving from town. Saturday and Sunday lunch are buffet meals, eaten in the pavilion by the swimming pool, where the many guests sit around large glass-and-wrought-iron tables. (The food is brought from the house in hampers with plastic covers.) On Saturday and Sunday nights, dinner is in the dining room, with cocktails on the terrace beforehand.

Friday dinner

ROLLED ASPARAGUS-TIP SANDWICHES*
HOT PINEAPPLE CUBES IN BACON*
JELLIED BORSCHT
(with chopped beets and sour cream)
FILET DE SOLE FLORENTINE EN CASSEROLE*
TINY ROASTED POTATOES
FIELD SALAD
ORANGE SECTIONS IN KIRSCH
(with fresh grated cocoanut)

Saturday lunch

SHRIMP SALAD
CASSEROLE OF NOODLES, CHICKEN, AND CHEESE*
TOMATO AND CUCUMBER ASPIC RING
(with cottage cheese)
HOT ROLLS
FRUITS RAFRAÎCHIS
ICED TEA OR COFFEE

Saturday (or Sunday) dinner

HOT LOBSTER BISQUE*
HOT CHEESE STICKS
COLD DUCK IN ASPIC WITH BLACK CHERRIES*
SOUFFLÉED POTATOES
GARDEN ASPARAGUS
DEEP-DISH PIE WITH SOUR CREAM
(made from fruits in season)
Red wine punch

From eight hosts and hostesses whose week ends are notable for good food, answers to Vogue's question, "How is it done?" Samples: "Advance preparation" . . . "I'm my own cook" . . . "Deep freeze" . . . "I suit the menus to the weather (or the golf)" . . . "At least one meal out of three on the terrace." For all the details of individual schemes, see below.

MR. AND MRS. ARTHUR PEW, JUNIOR

Philadelphia Main Line

At this Bryn Mawr house, many week-end meals are served on the terrace, at tables covered in pale pink linen, and lit, at night, with green hurricane lamps. There is a built-in terrace barbecue, on which the chef cooks for large Saturday-night or Sunday-lunch barbecue parties. Once a year, on the last day of the Devon Horse Show, Mr. and Mrs. Pew give a special Sunday buffet lunch.

Friday dinner

PURÉE OF VEGETABLE SOUP*
(with curry)
VEAL MAISON SAUTÉ, WITH SHERRY*
STRING BEANS JULIENNE IN OLIVE OIL
PARSLEY POTATO BALLS
MIXED GREEN SALAD
BRIE CHEESE
FROZEN PINEAPPLE WHIP
(served in a pineapple shell)

Saturday lunch

CASSEROLE OF CHICKEN AND HAM*
SMOTHERED PEAS
HOT ROLLS
LIME-CHUTNEY MOULD WITH FRESH FRUIT*

Saturday dinner

BOMBAY SOUP*
(curried chicken soup with whipped cream)
SQUAB STUFFED WITH WILD RICE
CARROT RING
(filled with garlic-buttered peas)
WATER CRESS AND CHICORY SALAD
CHEESE
FROZEN RUM RAISIN CUSTARD*

Saturday-night or Sunday-lunch barbecue

JELLIED CHICKEN OR CLAM BROTH
CHARCOAL BROILED STEAKS
(basted with chopped onion and vinegar)
BROCCOLI AU GRATIN EN CASSEROLE
GREEN SALAD
CHEESE
CHOCOLATE MINT ICE CREAM*
(crème de menthe sauce)

MR. MARCO CARSON

Hunterdon County, New Jersey

A bachelor, Mr. Carson lives in a 1730 stone farmhouse with thick walls and cool, shady rooms in Flemington, New Jersey, near the Pennsylvania border. He does all the cooking for his week-end guests; has made a science of food that can be prepared on Thursday and Friday, merely assembled and heated on Saturday and Sunday. Two of his rules are: no buffets; just three courses to a meal. Essential equipment for all his plans, a big deep freeze.

Friday dinner

ICED BORSCHT
RAGOUT OF COD*
MIXED GREEN SALAD
POTS DE CRÈME AU CHOCOLAT

Saturday lunch

CHILLED TOMATO AND CLAM JUICE
QUICHE LORRAINE*
VEGETABLE SALAD
FRUIT COMPOTE

Saturday dinner

VICHYSSOISE
VEAL MARENGO*
RICE
COLD GREEN BEANS, VINAIGRETTE
CRÈME CARAMEL

Sunday lunch

JELLIED CONSOMMÉ WITH SOUR CREAM
SMOKED TURKEY GRATINÉ*
(Béchamel sauce)
FRUIT TARTS

MR. AND MRS. NORBERT McKENNA

Northern Connecticut

Mr. and Mrs. McKenna spend the summer in a rambling, informal house in Norfolk, Connecticut. Mrs. McKenna plans the menus with a sure knowlege of cooking; often prepares the meals herself. If dinner is on the terrace, the entrée is cooked on a portable grill; if indoors, it is done over the big living-room fire.

Friday dinner

HOT CREAM CHEESE PUFFS*
(with cocktails)
COLD CREAM OF TOMATO SOUP A L'ORANGE*
GRILLED SOUTH AFRICAN ROCK LOBSTER TAILS
(sauce of butter, garlic, and lime juice)
SLICED CUCUMBERS VINAIGRETTE
LEMON ICE
(with rum and crushed pineapple sauce)

Saturday lunch

FRIED GREEN TOMATOES
(cream sauce with basil)
BEET, ENDIVE, AND EGG SALAD
HOT POPOVERS
MIXED MELON BALLS
(with mint and crème de menthe marinade in chilled silver bowl)
CRISP LACE COOKIES

Saturday dinner

CRAB MEAT AND BACON CRUMBLES*
(on chilled cucumber slices; with cocktails)
SHASHLIK-KASKI*
ORIENTAL RICE
(with saffron, sautéed almond chips, and currants)
BROILED TOMATO HALVES
EGGS À LA NEIGE*

Sunday lunch

SCALLOPINE OF VEAL WITH TARRAGON*
(white wine sauce)
FRESH ASPARAGUS
(with browned butter)
FIELD SALAD
BRIE CHEESE
CRACKERS AND FRENCH BREAD

MR. AND MRS. CARL HOLMES

Old Westbury, Long Island

Friends invited to "Willow Pond" in summer often eat pheasant shot by Mr. and Mrs. Holmes the winter before and since stored in the deep freeze. On the warmest nights, the chef roasts the pheasant over an electric grill installed beside the swimming pool, and dinner is eaten outdoors.

Saturday lunch

CRÊPES SOUFFLÉS*
CHICKEN CHAUD-FROID*
MIXED GREEN SALAD
FRESH STRAWBERRIES IN KIRSCH

Saturday dinner

QUICHE LORRAINE*
SHASHLIK OF LAMB*
CREAMED SPINACH
NEW POTATOES
GRILLED TOMATOES
SOUFFLÉ PRALINE
FRESH FRUIT

Sunday lunch

EGGS MUSCOVITE
JELLIED LAMB CHOPS
VEGETABLE SALAD
CHEESES
BISCUITS
CELERY

Sunday dinner

BROOK TROUT IN ASPIC
(horse radish sauce)
PHEASANT
(with bread crumbs, bread sauce, and currant jelly)
POTATO CHIPS
PEAS
ENDIVE OR MIXED GREEN SALAD
MANGO ICE CREAM
(with mango sauce)

*For recipes, write to Vogue, Dept. X, 420 Lexington Avenue, N. Y.

LOOK OUT BELOW!

Colour polished with black *opposite*

A present *and* future fashion for shoes: colour—blackened. You'll see it, lots of it, in cloth again this autumn, and here we show it in shoe colours which have, for the first time, been polished with black. Here it is, in the light but firm transition shoe (a fashion on its own) to buy in July and to wear indefinitely. And a sharp eye will detect a third fashion: a new tendency in heel shapes—which we explore more fully below.

Starting at the top of the picture: Avocado green, well blackened; good with any yellow-greens, black, white. Strap sandal by Mademoiselle, of Allied kidskin, $16. Lord & Taylor. Sandal-foot stocking, "Scandal Nude" by Lanvin. Bronze, newly burnished with black, wonderful with beige, pastels, grey, white, some prints. Thinly-strapped sandal by Delman, of Heyl kidskin, $33. Rosy-beige sandal-foot stocking with an invisible toe, by Gotham Gold Stripe. A blackened-red, scalloped opera pump, to wear with red, black, beige, navy blue, or some grapes. By DeLiso Debs, of Ohio Leather, $17. Jay Thorpe. Worn here, with sheer"Beige Beauty" stockings by Phoenix.

Emerald green, thoroughly polished with black, to wear with blacked-green, navy blue, black, white. Delicately cut-out opera pump by Delman of Evans kidskin, $28. The new proportioned stocking, "Gaiety," by Hummingbird.

Black-washed amethyst (part of the coming plum, prune, grape sequence) ; an opera pump with an open sandal vamp, by Andrew Geller, of Heyl kidskin, $20. Nearby, the astonishing new reflection stocking that looks pink in the hand but picks up its colour cue from whatever colour it understudies. This stocking, by Mary Grey.

Heels carve out a fashion *below*

This autumn, the heel, too, will be a point of excitement, a point of exclamation. Heels, for some time now, have been pretty conservative: nice, quiet, tall heels or shorter, squared Flamenco heels, but basically so uniform that you could safely say that something was "heel-shaped." This new support to fashion disallows that. We show you, below, a few of the new heel shapes in their wooden form—not yet covered with kid or calf or satin—because the point of these heels (and there's often quite a sharp point, by the way) is not their covering or decoration, but their shape: rectangled, faceted, indented, cubed, or carved inwards. Now in July we show you five shapes from a whole new series of heel silhouettes which we propose to show you (with shoes, usefully attached) in later issues. This is a strictly-behind-the-scenes preview of heels that are sure to be followed with interest. Also, by eyes.









If we seem to be borrowing phrases out of
a barker's mouth, we've seldom had a better excuse:
something absolutely new to man and beast—
a Topaze mink, one of a rare, never-before race
with ruby eyes, fur the colour of a smoky topaz.
We flew him to New York especially for
this picture; tempted him, with jewels,
into posing; then flew him back to the family—
he and all the Topazes you'll be
seeing are Emba mutation minks.

BLUMENFELD

PRESENTING—

FOR THE FIRST TIME ANYWHERE—

THE NEW,

THE INIMITABLE TOPAZE MINK



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The skinned-knuckle infighting coming at the Republican Convention. . . . The dark horses in the Chicago hotel rooms. . . . The new book, *Transatlantic Exchanges* by Yvonne ffrench who quotes Harriet Martineau's comment in 1837: "The first gentleman who greeted me on my arrival in the United States, a few minutes after I had landed, informed me without delay, that I had arrived at an unhappy crisis; that the institutions of the country would be in ruins before my return to England; that the levelling spirit was desolating society; and that the United States were on the verge of a military despotism . . ."

PEOPLE ARE TALKING ABOUT . . . "Concrete Music," played recently at a Paris concert and devised by Pierre Schaeffer who prefers to mix up in his own rhythms the sounds of riveters, of coughs and voices, of racing cars screaming to a stop. . . . The lapse of new slang, and the spread of "wise", which dangles from a thousand words, book-wise, racing-wise, child-wise, and has nothing to do with wisdom.

PEOPLE ARE TALKING ABOUT . . . The Bix Beiderbecke album of records, which just came out, and especially those with Bix and Bing Crosby doing elaborate arrangements with Paul Whiteman's band. . . . Jenny Hecht, the scrawny ten-year-old daughter of Ben Hecht, and the miracle of her infuriated acting in the two-story movie, *Actors and Sin*. (One story, "Actor's Blood," is miserable; the other, "A Woman of Sin," with Jenny as a child-author, is funny.) . . . The exhibition, touring five Japanese cities, of contemporary American art, all assembled by the American Federation of Arts. . . . The Mortuary Sweepstakes, a gloomy little moneymaker, played at dinner parties in which everyone puts up ten dollars and a name (Mao, Stalin), then waits to collect when the first name on the list dies and makes the world headlines.

PEOPLE ARE TALKING ABOUT . . . *Jumping Jacks*, the new Dean Martin and Jerry Lewis movie that is so hopped up and gagged up that audiences get as punchy as old fighters. . . . The Central City Opera season, with its superb singers from the Metropolitan and the New York City Opera Company, with its new Donald Oenslager settings for *La Bohème*. . . . The fresh translation of *The Spendthrifts* by Pérez Galdós, the Spanish novelist who wrote with a well-deep wit, and a deeper knowledge of humans, especially their illustrations of their own motives. . . . "Through the Enchanted Gate," the new WNBT-TV art program, meant for children on Sundays at 12:30. . . . Katharine Hepburn, knocking them dead on the old London road with G. B. Shaw's play, *The Millionairess*.

PEOPLE ARE TALKING ABOUT . . . The new song, "Watermelon Weather". . . . James Thurber's *The Thurber Album*, one of those simple, direct books instantaneously recognizable as a classic, with its understanding of a certain kind of boned Americanism, of such men as Sam Bell who ran a hotel on the banks of the Ohio Canal before the Civil War; "He would be dog, he used to complain, if he didn't think his children were a little quisby. Mary, for instance, smoked chawin' tabacca in her pipe, a chawin' tabacca strong enough to knock a dog off a gut-wagon. And there was that goddam lamp oil that Buddy, the doctor, was always tryin' to make folks take internal, for their ailments. The stuff was meant for lightin' houses, not for treatin' humans, and old Sam would have no part of it. When he lay dying, he refused a tablespoonful of lamp oil held to his lips by his solicitous son. 'I'd ruther die like a man than live like a lamp,' he said, and he died like a man."

People are talking about: American summer

Summer means, for millions of Americans, varying proportions of baseball, hot dogs, and Coca-Cola. When William Allen White, the great editor of Emporia, Kansas, celebrated his seventieth birthday, he insisted on posing by a Coke dispenser because it symbolized "the sublimated essence of all that America stands for, a decent thing honestly made, universally distributed, conscientiously improved with the years." After the North African landings, General Eisenhower cabled the Army Quartermaster, "Send eight Coca-Cola plants immediately."

More specialized and less secret than the Atlanta, Georgia product, is the fine art of making baseballs for the major leagues; the balls are made at Chicopee, Massachusetts; the horsehide cover, put on after a cement bath, is stitched by hand, usually female. Hot dogs, like baseball and Coca-Cola, now belong to the whole country, but they began, according to Henry Mencken, at the New York Polo Grounds when Harry Stevens put together a frankfurter, a roll, and a smear of mustard somewhere about 1900. To George Jean Nathan, who "can eat about twenty of them," two less than Winston Churchill, the hot dog is the best thing about baseball. More vital statistics: Thirty-four and one half million bottles of Coke are drunk a day. Over a million dollars are spent on World Series tickets.

PENN



ROBERT A. TAFT

Senatorial statesman Taft on his shaft is to many long-term Republicans the last word, spoken in the accents of Ohio.

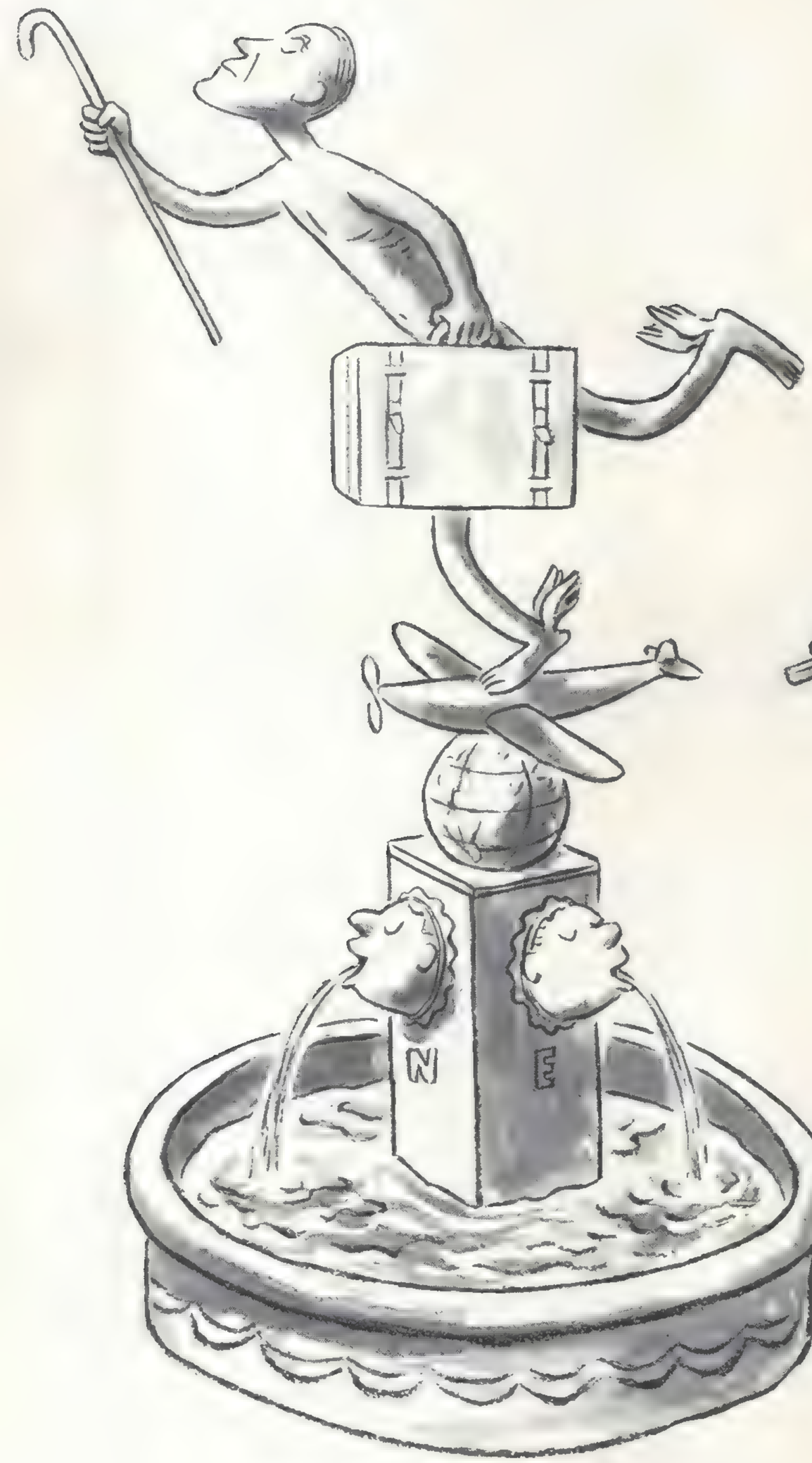


DWIGHT D. EISENHOWER

An unclassic military hero, on the classic equestrian statue, Eisenhower wears his temporary mortarboard as though it were laurel, gives friendly nations a lift.

SUGGESTED MONUMENTS FOR

Anybody who is anybody has a monument. Here four distinguished candidates, two Republicans and two Democrats, seen in the classic mould, full of confused allegory, topical reference, and no political portent—in one artist's suggestions for their bronzed and stone immortality.



W. AVERELL HARRIMAN

"Mercury" Harriman, with attaché case and cane, flies above both globe and plane, "peripatetic, aristocratic, and enigmatic"; his base an extraordinary fountain of energy.



ESTES KEFAUVER

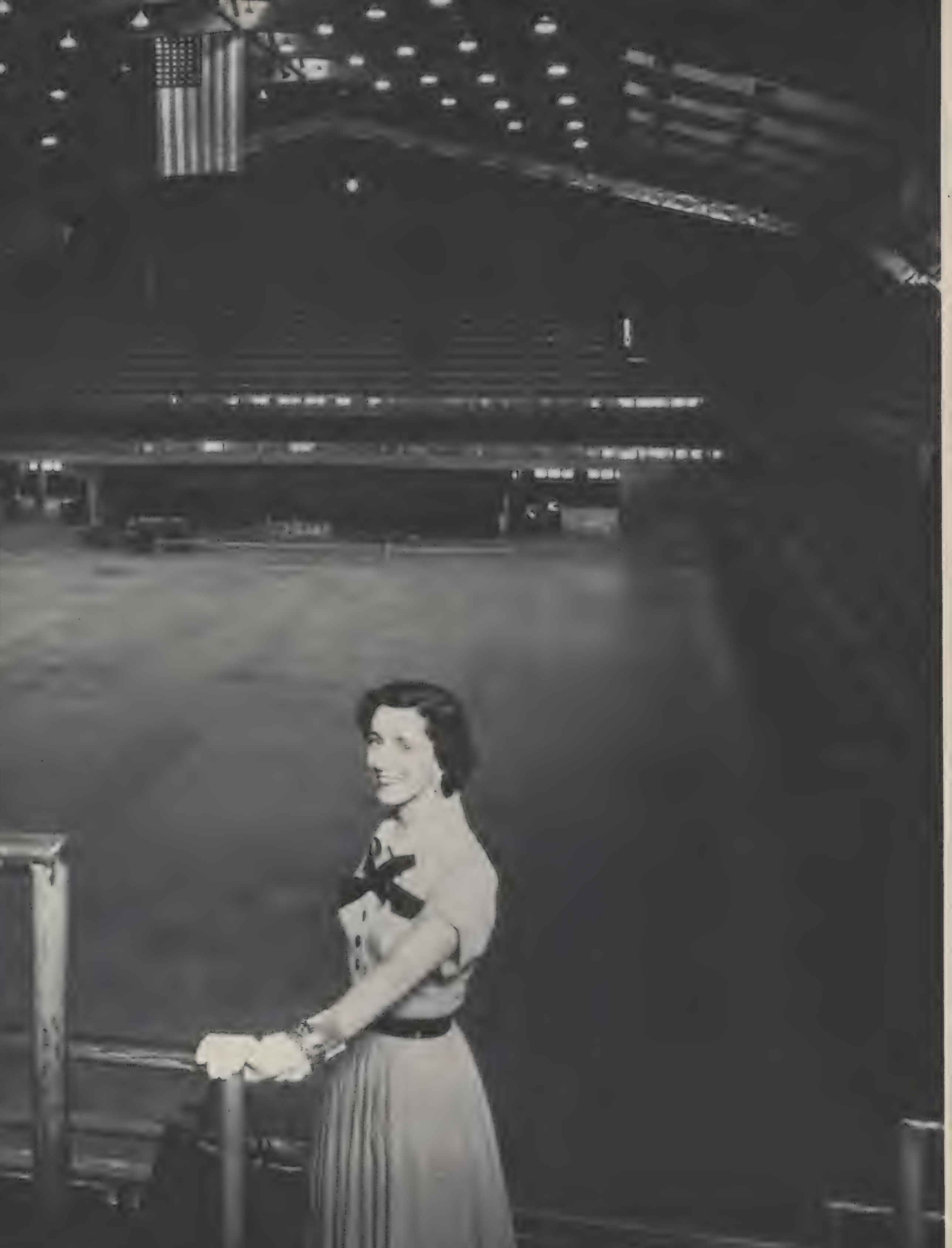
Sword in hand, coonskin on head, Kefauver, victor over armed gangsters, follows the Angel of Love-and-Purity while a Saved Republic smiles through her tears.

POSSIBLE PRESIDENTS

BY WILLIAM STEIG



DARK HORSE?



CONVENTION HALL: CHICAGO BEFORE THE FIREWORKS . . .
The Convention Building, caught in a moment of pre-battle quiet. In this arena, the great contentions will rage all through July. Chicagoans are claiming that this will be the first comfortable political convention in history. The great hall is air-conditioned, and restaurants in the building and right next door, can feed 3,000 people at a time. Here, Mrs. Alanson Donald of Lake Forest, poses as the first constituent, in a glorified shirtwaist dress of saffron rayon crêpe. Joseph Halpert-Jacques Fath design, $90. Blum's-Vogue. Also, Lord & Taylor; I. Magnin.

CHICAGO DICTIONARY A-Z

Atmosphere. Bold, immense, vigorous. A good setting for the boisterous melee of American politics.

Baseball. At Comiskey Park, the home of the White Sox. Take a Clark-Wentworth street car on Clark Street or a south-side "L" or subway to 35th Street and walk west to Shields Avenue. Allow thirty minutes. From the Loop, twenty minutes by taxi. . . . Also at Wrigley Field, the home of the Cubs, at Addison Street and Clark Street (3600 North). Thirty minutes by "L" to the Sheffield Avenue stop. Or twenty minutes by taxi from the Loop. (See *Loop*)

Bearings. Two lines of reckoning: State Street dividing the East and West numbers; Madison Street dividing the North and South numbers. Even numbers always on the North and West sides of the street.

Beer garden. One of those Midwest, German-American classics, Sieben's Brewery, 1466 North Larrabee Street, for sandwiches on dark rye bread, light and dark draft beer, at long family tables covered, naturally, with red-checkered cloths.

Brownstone front. Behind one Chicago specimen, Dearborn House—a small, charming French restaurant with *coq au vin* its specialty. A pint-sized bar. Address: 24 West Elm Street. Closed Sunday.

Brunch. For Sunday's late risers, the Pump Room at the Ambassador East and the Camellia House at the Drake. Or, for quiet, non-flamboyant charm, the English Room at the Pearson Hotel.

Buildings. Mies van der Rohe (now at Illinois Institute) has made a bold impression on Chicago with his contemporary architectural landmarks. One is the Arts Club; another is the newest apartment house in town, a slim glass marvel in which all tenants are required to use white outer curtains (on Lake Shore Drive between Delaware Place and Chestnut Street).

Champagne taste. Chief among the famous, frankly luxurious (and incidentally expensive) places:
The Pump Room of the Ambassador East Hotel, delightful for lunch, dinner, or after-theatre supper and dancing (David Le Winter's orchestra most nights; Bill Walker's, Sunday and Monday). Regency décor, with waiters dressed as English footmen, coffee boys in white-plumed turbans.
Imperial House, 50 East Walton Place, for lunch, dinner, after-theatre, when George Scherban's string quartet plays not-too-turbulent gipsy music.
Boulevard Room in the Conrad Hilton Hotel (formerly the old Stevens). Also for dinner, late dancing. Frankie Masters' orchestra will play here during July.
Cameo Restaurant, 116 East Walton Place, a smallish place for excellent food, notably a roast beef lunch served downstairs in the grill. Also good for dinner. Closed Sunday.
The Buttery in the Ambassador West Hotel. Specialties: chicken hash, devilled beef bones, roast beef served from the chef's cart.

Chicago Art Institute. One of the world's most progressive museums; famous for its nineteenth- and twentieth-century paintings by Seurat, Picasso, Manet, Renoir, Matisse, Toulouse-Lautrec, Van Gogh, and Modigliani. In July, the first U. S. showing of the extraordinary Gaffron Collection of ancient Peruvian art—pottery, textiles, and metals dating back to the first century.

Chop houses. For honest meat-and-potato meals: The Pit (barbecued spareribs superior), 875 North Rush Street; Riverside Inn, 59 East Wacker Drive; the St. Hubert Old English Grill (mutton chops) in the Loop—316 South Federal Street.

Cocktail hour. After a day of heated political debate and gallery "demonstrations," a cool drink at any one of a number of hotels or bars, but especially at these six popular meeting places:
The Postillion Room of the Stock Yards Inn, near the Amphitheatre, a favourite with men.
The Town and Country Room in the Palmer House. Staffed entirely by swift, soft-footed Filipino waiters.
Camellia Walk or *Coq d'Or* in the Drake Hotel, at the point where Lake Shore Drive sweeps sharply north.
The Parade Room of the Ambassador East Hotel. Luxurious and leisurely, a fine antidote for ruffled feathers.
Don the Beachcomber's, 101 East Walton Place, famous for rum swizzles, good *canapés*. Stay on for a Cantonese dinner.
The Buttery of the Ambassador West Hotel at North State Street and East Goethe Street. Quiet; attractive décor.

Convention Hall. Also called the International Amphitheatre. At 42nd and Halsted Streets on the 475-acre grounds of Union Stock Yards.

Dime Pier. Combine a row-boat ride with dinner and a view of the city's skyline. At the foot of Grand Avenue, just south of Navy Pier, hire a water-taxi to take you out to an anchored-scow-restaurant. Specialties: steak, lake perch, and good cold beer.

Eating around. A list of restaurants not-too-fabulous in terms of the exchequer: Le Petit Gourmet, 619 North Michigan Avenue; Red Star Inn, 1528 North Clark Street (German food); O'Connell's, 618 North Michigan Avenue (mainly hamburgers); Chez Paul, 180 East Delaware Place (French; duck with orange a good choice). All of the above closed Sunday. . . . Cape Cod Room in the Drake Hotel (Bookbinder soup—red snapper laced with sherry—noteworthy); Original Pizzeria of Chicago, on Taylor Street, a block west of Halsted Street; Old Cathay, 115 East Chicago Avenue (Cathay-type food, too). These last three open every day including Sunday.

Furniture Mart. Exhibits by furniture makers from all parts of the U. S. A one-track version of the Merchandise Mart.

Grant Park. On the edge of the Lake. Free concerts Wednesday, Friday, Saturday, and Sunday at eight. (Conductors for this year include Nikolai Malko, Arthur Fiedler, Joseph Rosenstock, Walter Hendl.)

Harlequin Room. In the Palmolive Building, 919 North Michigan Avenue. Eat Colorado mountain trout (fresh daily). Operated by Fred Harvey.

International Amphitheatre. Home-base for the Republicans from July 7; for the Democrats, from July 22. See *Convention Hall.*

Jazz. Hot music has flourished in Chicago ever since jazz was born; experts say Chicago

HORST

jazz is not all it used to be, but a late-evening stop is fun at Jazz Limited, 11 East Grand Avenue, where Bill Reinhardt, the owner, plays a fine clarinet and Miff Mole, the trombone. Or The Blue Note, 56 West Madison Street, one of the oldest U. S. jazz houses; Louis Armstrong, June 27 to July 24; Duke Ellington, July 25 to August 25.

Kungsholm Scandinavian Restaurant. *Smörgåsbord* and a Puppet Opera in a miniature theatre (capacity, 208 persons) attached to the restaurant proper at 100 East Ontario Street. Lunch on Monday, Wednesday, or Friday, and stay for the matinée, or dine any week night and stay on; no charge for the Puppet Show, but be sure to reserve seats in advance.

Loop. A section five blocks wide and seven blocks long in downtown Chicago, supposedly "the richest merchandising area in the world."

Maxwell Street Market. Fun on Sundays when bartering in this sidewalk bazaar reaches its peak. Head back along Twenty-Second Street into Chinatown, possibly for lunch at Guey Sam's.

Merchandise Mart. So large the entire population of the city could stand inside it at one time. The Good Design show, a telling force in contemporary functional art, is a permanent, year-round institution here.

Morton Arboretum. Of special interest: the Hedge Garden with one hundred and ninety-five examples of hedges, demonstrations of correct clipping procedures.

Natural History Museum (formerly the Field Museum). Outstanding in anthropology, the emphasis on American. Malvina Hoffman's bronzes (in the Hall of Man), authentic representations of the world's various races and peoples. In the same area, the John G. Shedd Aquarium and the Adler Planetarium (see *Rocket Travel*).

Oak Park. Proud of being the largest village in the world. No liquor, no gambling, no overnight parking. Frank Lloyd Wright's first building here.

Packing plants. Armour and Swift, familiar giants among the fifty-odd packing plants that make up Union Stock Yards. Tours every half hour at Armour (43rd Street and Racine Avenue), at Swift (Racine and Exchange Avenues), on week days from 9 to 11, from 12:30 to 2:30. Allow an hour and a quarter at either plant.

Pump Room. The most chic place in town. For details see *Brunch, Champagne Taste, Cocktail Hour.*

Quick lunch. O'Connell's, 618 North Michigan Avenue. . . . Downstairs Grill of the Blackstone Hotel on South Michigan Avenue.

Race track. Chicago's best is Arlington Park where the Post and Paddock Club is open to visitors for a small fee. The Northwestern Railroad stops at the track gate.

Ravinia Park. On the North Shore, with concerts Tuesday, Thursday, Saturday evenings, and Sunday afternoons, by the Chicago Symphony with conductors George Szell, Dmitri Mitropoulos, Pierre Monteux, Joseph Krips, Otto Klemperer. Guest artists include Isaac Stern, Eugene Istomin, Jennie Tourel.

Rocket-travel. At the Adler Planetarium, a demonstration on "space travel" scheduled for July.

Rosenwald Museum of Science and Industry. Unique; with many working exhibits for the young of all ages; the acknowledged favourite, a small-scale coal mine with an elevator to take you down the shaft to the scene of operations.

Rush Street District. The Little Carnegie and Surf theatres, showing foreign films. The one and only sidewalk café in town, Riccardo's at 437 North Rush Street. At night: Caruso's Theatre Restaurant, 936 North Rush Street; and the Opera Club, 100 East Chicago Avenue, where amateurs and ex-opera stars will oblige with request arias, and there is a small orchestra for dancing.

Shows. Current hits expected to run through July: *Guys and Dolls,* at the Shubert; *The Moon Is Blue,* at the Harris; *Bell, Book and Candle,* at the Selwyn. Possible others: *Affairs of State, Call Me Madam, Venus Observed,* and *Top Banana.*

Stock Yards Inn. Steaks, roast beef, deservedly famous specialties of this pseudo-Tudor establishment at West 42nd and South Halsted Streets, near Convention Hall. The Sirloin Room naturally has magnificent sirloin; The Tavern or Postillion Room for cocktails; breakfast or lunch in the Lamb and Mint Room.

Sunday excursions. 1. To Ravinia Park, perhaps for the Sunday afternoon concert. On to Highland Park's Moraine-on-the-Lake Hotel for dinner. Or perhaps to Willow Inn on Willow Road, east of Skokie Highway. Reservations suggested.
2. Somewhat longer, scenic drive to Wayne County and the Dunham Woods area; on to St. Charles, to lunch at the Baker Hotel; then through the Fox River Valley to Geneva, and the Mill Race Inn, with narrow balconies over the river, for cocktails and dinner. . . . Inveterate shoppers will want to browse through the Little Traveler, a Victorian house turned shop with antiques, gifts, and things-to-wear.

3. To Wilmette or one of the other North Shore beaches to swim. Winnetka, Highland Park, Lake Forest, all less crowded than the city beaches in July. Beach privilege tokens can be purchased at the village hall in any of these suburbs.

Twenty-six. A dice game played in the local bars. With ten dice, thirteen tries, the player attempts to roll the same number from one to twenty-six times or more. The house pays four to one if you win. In trade, of course.

University of Chicago. A leader in atomic research. Home of the "Great Books" program.

Views. From the roof of the Merchandise Mart, the local equivalent of New York's Empire State Building. Or stop for a cocktail at the Tip Top Tap on the roof of the Allerton Hotel. Or drive the length of Lake Shore Outer-Drive taking in the entire skyline. Or cool off for an hour in a speedboat or launch hired at the Michigan Avenue Bridge.

Werner's Bookstore. A treat for bibliophiles. At the corner of Van Buren and Michigan. Around the corner, Chandler's for old and out-of-print books.

X marks the spot. Old Chicago Avenue water-tower, one of the few pre-fire landmarks remaining.

Yellow Cab (also Checker, et cetera) costs about 85 cents for a 3-mile ride; $1.45 to reach Convention Hall from the Loop. 10 cents each for extra passengers.

Zoos. At Brookfield (14 miles out) where the *avant-garde* no-cage system is used in many exhibits; deep moats separate the animals from Little Mabel. The only zoo in the world with pandas! . . . Right in town, the Lincoln Park Zoo; prize attraction, four young gorillas, successors to the famous Bushman.

AT THE CHICAGO ART INSTITUTE: SEURAT'S "LA GRANDE JATTE," one of the masterpieces of the nineteenth century, and the pride of the Institute. Chicagoans love their Art Institute and take much more than a purely civic interest in it. (See Chicago Dictionary under "C" for a current exhibition.) Here, Mrs. C. Mathews Dick, junior, and Mrs. Edward B. Smith, both of Lake Forest, stand before Seurat's world-famous example of pointillism. Mrs. Dick wears a tawny rayon crêpe dress, tied with pink satin. By Varden Petite, $50. Carson Pirie Scott. Also, Altman. Mrs. Smith wears a black silk barathea dress cut freely for a (hot) summer's day in town. By Larry Aldrich, $110. Marshall Field. Also, Lord & Taylor.

HORST

HELEN BIRCH BARTLETT
MEMORIAL COLLECTION



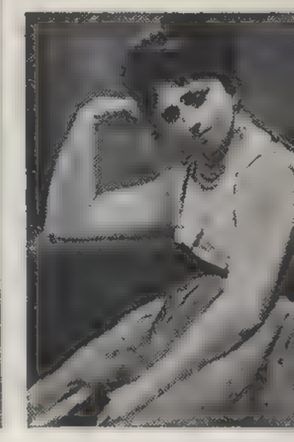


Mrs. Ike Sewell as Meštrović's statue "My Mother." HORST

AT THE MASTERPIECE BALL in Chicago, recently, most of the eight hundred guests wore costumes representing reasonable facsimiles of their favourite masterpieces in painting or sculpture. The occasion: a benefit for the Art Institute's Emergency Fund. Here on these two pages, three interesting Chicago women in costume. *Above,* Mrs. Ike Sewell, a member of the Planning Board of Chicago's Community Fund and a volunteer worker at Passavant Memorial Hospital.

Right, Mrs. Leon Mandel, member of the Women's Board of Passavant Memorial Hospital and a skeet champion who holds two national championships. *Below,* Mrs. Thomas S. Tyler, Vice-Chairman of the Republican Women Volunteers and a Red Cross board member. At the Masterpiece Ball, art subjects, from Carpaccio's "Adam and Eve" to a Calder mobile, were in evidence and prizes were awarded for the most amusing, the wittiest, the most authentic.





Mrs. Leon Mandel as Corot's painting "Interrupted Reading."

The goal of the Art Institute drive which was inaugurated at this benefit is to raise $1,600,000 for general housekeeping. The Art Institute has funds for buying art but little or nothing for upkeep. Museums, too, need to replace boilers, repair roofs, make alterations particularly when they have to meet the needs of a yearly attendance of some 1,250,000 people who come to see and study art collections valued at $150,000,000. For the first time in seventy-three years, the Art Institute, one of the great and dynamic museums of America, asks for contributions.



Mrs. Thomas S. Tyler as Matisse's painting "Woman Before An Aquarium."





SHEILA BOND OF "WISH YOU WERE HERE," the newest musical comedy, dances like a lynx, sings the extraordinarily good beating songs of Harold Rome. Almost too high-spirited, this rippling muscled affair about young summer vacationers is as happy and luxurious as Leland Hayward, its producer, and Joshua Logan, its director and co-author with Arthur Kober, could possibly make it. By now everyone knows of the full-scale swimming pool, the basketball court on stage; Logan says simply, "Do you think we live like pigs?" It is all a *tour de force* of extravagance, curbed by a rigorous sense of the ridiculous. This photograph, incidentally, was taken by Mr. Hayward, who has documented the whole show for himself from script-rewriting to curtain-up performances, often mumbles now one of the show's funny lyrics—"flattery can charge your battery."

"NEW FACES OF 1952," *opposite*, the newest revue, is almost as young as *Wish You Were Here*, but its humour is more macabre, its production done with quiet taste by John Murray Anderson, aided by the Raoul Pene du Bois sets. Right, six of the cast in their numbers which stop the show. In the centre, complete with foxes and Robert Clary, a nasal-voiced Frenchman, stands Virginia de Luce who sings "I take him off my income tax." Bone-glassed and pigeon-toed, Alice Ghostley is a memorable young woman, who writhes to a "Boston Beguine." Behind her looms Paul Lynde in "Trip of the Month," a toothy monologue. At the left is Eartha Kitt, a true enchanter, who looks like a Foujita cat drawing, sings "Monotonous." At the far left peers Ronny Graham who writes songs and skits, whose best act, "Oedipus Goes South," is a quick review of a new book, *The Chlorophyll Clarinet*.

RAWLINGS





Mrs. Lopez-Willshaw: for dinner, a pale cotton dress, gold jewels.

MRS. ARTURO LOPEZ-WILLSHAW has a remarkable knack for looking exactly right, only more so, wherever she is, in New York, Paris, on a beach in Connecticut or the Riviera. In St. Tropez, she dresses with perfection for this village in inexpensive clothes from America, Italy, and St. Tropez. Mrs. Lopez-Willshaw is photographed across these pages in the strapless cotton dresses she chose for dinner, the kind of shorts, shirts, skirts, and bathing suits she wears all day, and the inevitable sandals that turn up at dinner or on the beach. During the day she carries a big canvas catch-all bag. In the evening she wears bold, unusual jewels.



All day: shorts, and a Capri shirt.



Sandals—day version.

ST. TROPEZ ON THE RIVIERA

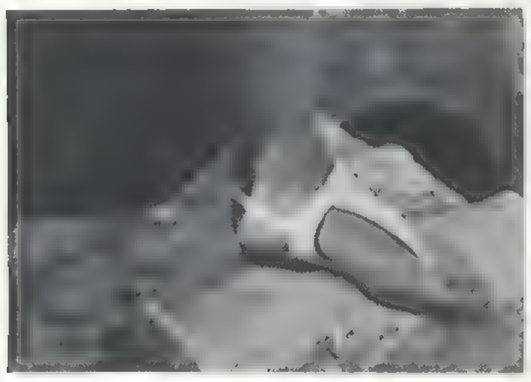


St. Tropez faces a harbour filled with bright fishing boats, white yachts.

St. Tropez, a little town on a peninsula of the French Riviera, exists for a small group of French, English, and Americans as the land of the calm, happy life. The town, officially known for wine, oranges, and fish, has also been a naval plum for centuries because of the harbour it faces, the miles of superb beaches at its back. Since the start of the century, when Signac and Segonzac came to paint, artists have



Striped Provençal cotton skirt.



Sandals—evening version.

HENRY CLARKE



Black and white cotton dinner dress; red woollen shawl.



Cotton coat for going to and from the beach.

LIBERMAN



adopted St. Tropez. For those who simply love the life of St. Tropez (who buy or rent the pale stucco houses, or who live at L'Aïoli, the best hotel), the day begins with a trip by car to one of the best beaches, Les Salins or Pampelonne. After luncheon (at the beach restaurant, Tahiti, at Pampelonne; or a picnic on the beach; or, most likely, back in town) comes the inevitable siesta. In the afternoon shopping in St. Tropez for antiques at La Tartane and Tallien; or for the Provençal striped skirts, quilted cotton jackets, and espadrilles at Vachon; or at Mario's for the St. Tropez sandals women wear day and evening. At cocktail time, during the June-September season, the terrace of Sennequier could be the Paris Ritz.

St. Tropez has three first-rate restaurants given over to the dishes of the Mediterranean. These restaurants are Dei Mouscardins, the Auberge des Maures, and Escale, where a little band makes dance music. For those who want it, two night clubs offer dancing and jazz. But dancing and jazz hardly strike the sympathetic nerve of St. Tropez. People who make a habit of St. Tropez value weather, the countryside and the sea, the undemanding ease, the lotus calm, and the company of others who value precisely the same things.

WINESMANSHIP

BY STEPHEN POTTER

The creator of Gamesmanship and Lifemanship gives "Gracious Living Gambits" for the man who can't tell a hock from a horse's neck.

Definitions. Winesmanship was once listed as a department of Clubmanship. But although it is itself only a province, though a vast one, of the area roughly defined as the Gracious Living Gambit of Lifemanship, Winesmanship may play a big part, sooner or later, in the lives of all of us.

A schoolboy definition of Winesmanship is "How to talk about wine without knowing a hock from a horse's neck." But in fact Winesmanship is itself a philosophy if not an ethic, and can be used in Young Manship, in Jobmanship, even in wooing.

Winesmanship Basic. A few phrases and a ploy or two, to get our bearings. Consider the simplest approach first. If you are taking a girl, or even a former headmaster, out to lunch at a restaurant, it is *wrong* to do what everybody else does—that is to hold the wine list just out of sight, look for the second cheapest claret on the list, and say "Number 22, please." Never say the number anyhow, because it suggests that you are unable to pronounce the name of the wine you are ordering. Nominate the wine in English French, and make at the same time some comment which shows at least that you have heard of it before. Say, for instance:

"They vary, of course, but you seldom get a complete dud."

Or simply:

"I wonder . . ."

A useful thing is to look at the wine list before the waiter comes and say, "Amazing. Nothing here you can be sure of. Yet the food is quite good. But I've got an idea."

Then, when the waiter comes, say to him, "Look. You've got a Château Neon '45 somewhere secreted about the place, I know. Can you let us have a bottle?"

(You know he's got it because you have in fact read it off the wine list, cheapest but one.)

When the waiter leaves, you can say, "They keep a little cache for favoured customers."

With a little trouble a really impressive effect, suitable for average city man guest, can be made by arriving fifteen minutes early, choosing some cheap *ordinaire*, and getting the waiter to warm and decant it. When guest comes, say, "I know you'll like this. Should be all right. I got them to get it going at nine o'clock this morning. Not expensive but a perfectly honest wine—and a *good* wine if it's allowed to breathe for three or four hours."

For Home Winesmanship, remember that your mainstay is hypnotic suggestion. Suggest that some rubbishy sherry, nine bob, is your special pride, and has a tremendously individual taste. Insist on getting it yourself "from the cellar." Take about four minutes uncorking it. Say, "I think decanting destroys it," if you've forgotten, or are too bored, to decant it. Keep staring at the bottle before you pour it. When you have drawn the cork, look particularly hard at the cork, and, of course, smell it.

For the first sip of the wine, here are some comments for Student Winesmen. Remember, if the wine is claret, 1920 St. Emilion Château Cheval Blanc, that strangely enough absolutely everybody is supposed to know whether it is a claret or a Burgundy. Remember also that practically absolutely everybody is supposed to recognize instantly the year. Practically almost everybody should be able to say "St. Emilion." The only tiny shade of doubt which can enter your comment is about its being Château Cheval Blanc.

Don't say too much about the wine being "sound" or "pleasant"; people will think you have simply been mugging up a wine-merchant's catalogue. It is a little better to talk in broken sentences and say, "It has . . . don't you think?" Or "It's a little bit cornery," or something equally random like, "Too many tramlines." I use this last phrase because it passes the test of the *boldly meaningless*.

An essential point to remember is that everybody is supposed to take it for granted that every wine has its *optimum year* up to which it progresses, and beyond which it falls about all over the place. For example, you can give interest to your bottle of four-and-sixpenny grocer's port by telling your guest that you "wish he had been able to drink it with you when it was at the top of its form in forty-nine." Alternatively you can say, "I'm beginning to like this. I believe it's just on the brink." Or I rather like saying, "I drink this now for sentimental reasons only . . . just a pleasant residue, an essence of sugar and water—but still with a hint of former glories. Keep it in your mouth for a minute or two . . . see what I mean?" Under this treatment, the definitive flavour of carbolic which has been surprising your guest will seem to him to acquire an interest if not a grace.

Alternatively you may admit, frankly, that your four-and-sixpenny is a failure. "They were right," you say. "The twenty-fours should have been wonderful. Perfect grapes, perfect weather, and the *vestre*—the Dordogne wind. But for some reason or other they mostly sulked. Taste it and tell me what you think. You may like it."

Or if your four-and-sixpenny is only two years old and unbearably acid you can say, "Let it rest in your mouth. Now swallow. There! Do you get it? That 'squeeze of the lemon,' as it's called. . . ."

Then, if there is no hope whatever of persuading Guest that what he is drinking has any merit whatever, you can talk of your bottle as an Academic Interest treat.

"Superb wine, but it has its periods of recession. Like a foot which goes to sleep, has pins and needles, and then recovers. I think that was André Simon's explanation. At the moment it's BANG in the middle of one of its WORST OFF-COLOUR PERIODS."

Watch your friend drink this wine, and if he shudders after it, and makes what we winesmen call "the medicine face," you can say . . . "Yes! You've got it? Let it linger a moment."

"Why?" says Guest.

"Do you notice the after-sharpness, the point of asperity in the farewell, the hint of malevolence, even, in the au revoir?" If he says "Yes," as he will, be pleased.

Note on Tastingship. Many Yeovil Lifemen are so completely ignorant of wine of all kinds that in our small pamphlet AC/81 we have had to tell them that the red wines are red in colour and, confusing point, the white are yellow. It may not be out of place if I remind general readers here, too, that *method of drinking* is an essential accompaniment to *method of comment.*

Before drinking or rather, of course, sipping the wine, you smell it for bouquet. *Not* of course with a noisy sniff but *silently and delicately*, perhaps making a funnel of your hands to concentrate the essence. G. Gibbs used to create some effect by smelling the stem of the glass as well, but there is no real point in this. A good general rule is to state that the bouquet is better than the taste, and vice versa.

In sipping, do not merely sip. Take a mouthful and chew it, making as much noise as you can. Having thus attracted attention, you can perform some of the evolutions favoured by that grand old Winesman Bath-Meriton. The most ordinary method he used

was to lean his head forward so that his rather protuberant ears were extended like the wings of a monoplane and drink the wine from the far side of his glass. To get the bouquet he would smell it first with the left nostril, closing the other with his forefinger, and then with the right. He would also hold it up to the light and then shine a small pocket torch containing what really looked like a miniature fog lamp through from the other side! He would dip the end of his handkerchief in the wine and then hold the dipped end up to the light. And then, when it actually came to the tasting, he would sip from the *far* side of the glass. Gattling-Fenn once said, "Why not simply turn the glass the other way round?"

Winesmanship advanced. The average guest, who knows no more about wine than the Winesman himself, can be easily impressed by such methods. But there are men who genuinely know something of this subject, and they are a very different problem.

I used to advise a simple and direct approach with such people, including an Anglicizing of the simplest French words (e.g., call the *Haut-Brion* the High Brion). Gattling-Fenn at his first Saintsbury Club dinner realized that it was 1,000 to 1 the man on his left knew more about wine than he did. So he said of an old Burgundy, using the recommended Ordinary Approach:

"Like it?"

Expert: "Yes."

Gattling: "It's good."

Expert: "Yes, but you know what's happened?"

Gattling: "Yes—in a way. What?"

Expert: "It's been poured through the same strainer that they used for the Madeira."

Gattling broke into a hearty laugh at this, which quickly froze as he realized from the puzzled faces round him that the expert was speaking seriously.

No—the only method with the true specialist is what we call Humble Studentship, mixed in *(Continued on page 107)*

MY BERLIN FRIENDS—REVISITED

BY CHRISTOPHER ISHERWOOD

His Berlin stories of the thirties are the basis of *I Am a Camera*, the present prize-winning play in which the hero is called Christopher Isherwood.

When it became possible for me, this winter, to revisit Berlin after an absence of nearly nineteen years, I began to realize that I was deeply unwilling to do so. It is one thing to feel sympathetic and send food-parcels; it is quite another thing to be actually confronted by people who are much less fortunate than yourself, and to face the fact that there is really very little you can do to help them. I dreaded meeting the people I had known. I dreaded seeing familiar places in ruins. I had quite made up my mind to go, but my unconscious still protested; so I developed symptoms of duodenal ulcer and nearly broke my leg on a staircase. Throughout the flight from London, I expected a crash and was almost disappointed when we landed safe at Tempelhof Field in a mild snowstorm; "a psychosomatic snowstorm, obviously," one of my friends commented later.

Tempelhof is, of course, chiefly famous as the scene of the 1948-49 airlift; but I could remember it in another connection. One summer afternoon in 1932 I stood there watching a demonstration which was being held to demand the building of a powerful German air force. From aircraft overhead, there fluttered down into our hands leaflets bearing the slogan: "If this had been a bomb, you'd be dead." That January, Hitler became chancellor. Germany got her air force. And Berlin, nevertheless, got the bombs.

I had arrived prepared—overprepared—for a shock; and the drive through the streets wasn't as depressing as I had anticipated. As it was night, you couldn't see much anyhow, and it so happens that the houses along this route are less badly damaged than elsewhere. Indeed, the end of the drive brought a shock of a different kind; for I found myself among the new neon-lighted shops and bars of the Kurfuerstendamm and entered a modernistic hotel of glass and brass and bowing page boys, where I was surrounded by thick-necked cigar-smoking tycoons and elegant women who might have stepped right out of the cartoons in which Georg Grosz satirizes the plutocracy of the inflation period. It was I, not these people, who had changed; for now I could afford to live with them. During my former Berlin existence as a down-at-heel English teacher I used to know such places only from the outside, peering into them as I passed along the pavement with disapproval, moral superiority, and envy.

But the Kurfuerstendamm is one of the few small areas of relatively intact prosperity. At the end of it stands the nineteenth-century Gothic Memorial Church; now more Gothic than ever in its jaggedly pinnacled ruins, and, one must admit, far more beautiful. ("We only hope," an art student said to me, "that they'll never rebuild it.") The street beyond, the Tauentzienstrasse, is like an avenue of broken monuments. Through wide gaps between its houses, across formless mounds of rubble, you get views of the great central desert of destruction and see the Sieges-Saeule, the 1871 Victory Column, rising forlornly from the treeless plain of the Tiergarten which is dotted here and there with exposed remnants of statuary: a uniformed general, a naked nymph on a horse. The bomb-damage done to London was certainly terrible enough; but imagine South Kensington so thoroughly flattened that you could see the Albert Memorial from the King's Road.

The street where I used to live is behind the Nollendorfplatz, about ten minutes' walk from my hotel. I knew that my old landlady (whom I shall call here, as elsewhere, Frl. Schroeder) was still there; we had been corresponding, but I hadn't told her that I was coming to Berlin for fear of a last-moment disappointment. Even before the War, this was a somewhat decayed and forbidding district; but when I saw it again, I was really awestruck. The fronts of the buildings were pitted with shrapnel and eaten by rot and weather so that they had that curiously blurred, sightless look you see on the face of the Sphinx. Only a very young and frivolous foreigner, I thought, could have lived in such a place and found it amusing. Hadn't there been something youthfully heartless in my enjoyment of the spectacle of Berlin in the early thirties, with its poverty, its political hatred, and its despair? I felt extremely middle-aged now. The house next to ours had been hit; on the third floor, a *(Continued on next page)*

handsome tiled stove still stood in the corner of a half-room which jutted out over the abyss. With reverent feet, I entered the deep, dank courtyard, whose floor the sunshine never strikes, and climbed the stairs, dark even in the daytime, to Frl. Schroeder's door. The Wagnerian scream she uttered on recognizing me must have been heard all over the building.

She looked wonderful; better, now, in her seventies than in her fifties, and considerably slimmer. (She had been much hurt because, in a story I once wrote about her, I had said that she "waddled.") And yet she had been through as bad a time as any average Berliner. Serious illness. Poverty, forcing her to move to this much smaller flat, where she nevertheless had to have one lodger in the only spare bedroom and another sleeping in the kitchen. Then the War and the last awful year of bombing, when she and the other tenants lived almost continuously in the cellar. "There were forty or fifty of us down there. We used to hold each other in our arms and say at least we'd all die together. I can tell you, Herr Issyvoo, we prayed so much we got quite holy." And then, with the fall of Berlin, came the Russian soldiers, searching the houses for arms. Frl. Schroeder thought she had nothing to fear until, at the last moment, she discovered to her horror that an Italian lodger, who had run away, had left a sporting rifle in his room. Caught with it, she would certainly have been shot; probably the whole building would have been burned. So she and a woman friend took the rifle apart, hid the pieces under their clothes and set out for the canal, into which they planned to drop them. This they finally succeeded in doing, but only after a hair-raising encounter with some more Russians, who chased them with erotic intentions. "Every time I went out on the street, they'd be after me," said Frl. Schroeder, not without a certain complacency. "So I used to screw up my eyes—like this—and make a hump in my back, and limp. You ought to have seen me, Herr Issyvoo! Even those Russians didn't want me any more. I looked like a regular old hag!" By the time she had finished her stories, we were both quite exhausted with laughing and crying, and had drunk a whole bottle of Liebfraumilch.

And what had happened to all those others, I asked; the lodgers and the mutual friends? Well, Bobby the bartender had been in the Army, on the Russian front, and come through without a scratch. (Here was his photograph, in uniform, hugging the girl he afterwards married.) Luis had been taken prisoner by the Americans, who had taught him English. After the War was over, the authorities at his POW camp had more or less allowed him, and a number of others, to escape and had later forwarded his mail, marked "escaped," to his home address. Otto Nowak, that eternal spiv, had shown up recently at the flat, wanting to buy Frl. Schroeder's carpets. "He hadn't changed one bit. He was very well dressed—quite the fine gentleman. There's a rich woman somewhere in the background, I shouldn't wonder. Oh, you can rely on him to look after himself! And he's as cheeky as ever. I soon sent him about his business." As I listened to all this, I marvelled, as one always does, at the individual's ability to be himself and to survive, amidst a huge undifferentiated military mess. This was Frl. Schroeder's History of World War II. And its only moral was, "Somehow or other, life goes on in spite of everything."

Frl. Schroeder's only asset is her furniture, and she has clung, throughout the years, to its reassuring bourgeois solidity. Now, in this smaller flat, it makes the place seem like an overcrowded museum. Here was the massive bed I used to sleep in. Here was the immense washstand carved like a Gothic shrine. Here was my ponderous writing-table. On the writing-table there stood, in the old days, a variety of abnormally heavy metal objects—an ash tray, a paper knife, a pair of candlesticks, and a broken clock hanging from the upcurved tail of a brass dolphin with an extraordinary resemblance to Maxim Gorki. During the War, the dolphin was hurled from the table by a bomb-blast and its green marble base slightly chipped; the tiny scratches are its only record of the passage of those violent years. Frl. Schroeder had had the dolphin polished and the clock mended, and she insisted on giving them to me when I left. I shall treasure them for the rest of my life as a souvenir of my dear friend and a symbol of that indestructible something in a place and an environment that resists all outward change.

The indestructible something—that was what I had really come back to Berlin to look for. And I seemed to sense it almost at once, in the very air of the city and in the sound of its inhabitants' voices. Berlin in winter, like New York, has an atmosphere that is immensely exhilarating. Evening after evening, I left the hotel and wandered from bar to bar, overstimulated and sleepless. Berlin's night life had kept much of its old character; here were the familiar masquerade costumes and the paper lanterns, the usual cynical-sentimental pianist thumping out the lilac-blossom tunes, the inevitable bulging comedienne with her water-closet jokes and the arch little tenor with his daring French song. It was only in the larger dance halls that I found signs of the present *(Continued on page 109)*

SMALL ECCENTRICS

BY VICTORIA LINCOLN

The author of *February Hill*, she is the wife of a philosophy professor at Johns Hopkins University, has three children, all intense individualists.

Can you remember the report cards of a generation back? Under sixty was Failure, and written in red ink. It's a long time since our Portuguese Lenora met my mother at the front door, brandishing a carving knife and crying, "Quick, quick, Mrs. Linc', don't come in, don't take off da hat, da bad teacher give-a Miss Totty a card make water come from her eye. Quick, take-a this knife and run kill da teacher!"

It's a long time, and the world has changed. Weezie can't do arithmetic any more than I could, or her sister Neppy before her, but all eyes remain dry. Instead, I read: "Louise contributes much to group discussions . . . group activities . . . to the life of the group . . . the group . . ."

She dropped one of these reports on my knees a few days ago, and I read it with an odd, undefined uneasiness.

"That's wonderful," I said. "You love school, don't you?"

Her large black eyes expressed the utmost amazement.

"Are you crazy, Mama?" she cried.

And in an instant she had run through the open door, through which I heard her, on our front steps, saying, "No, I won't play with you this afternoon. I don't want to and I have to take care of my sick beetle."

And suddenly I began to laugh. I picked up my pen, settled my tongue comfortably

in my cheek and began to write: "Parent's Comments: Louise evidences a growing social maturity. . . ."

It was all right. Nothing changes. Weezie had to take care of her sick beetle, the lark was on the wing, the snail on the thorn, and God in his heaven as usual. I needn't have worried. Still, I had worried.

For while it's fine to have no more red ink and tears, still I have sometimes thought that it is freedom bought at a heavy price: namely, at the price of every child's inalienable right to be as odd as Dick's hatband if he feels like it. In my day, we obeyed the teacher and preserved our soul inviolate. Nowadays, jumping the gun on the necessary tragedy of adult life, our children are under constant pressure to conform to the herd, or, as we put it, the group. And I say, it's a darned shame.

You know why you can't go downtown in sneakers if your arches ache, or eat an ice-cream cone in the subway to comfort that sudden empty feeling. You know why your husband can't wear a fireman's shirt to the office, no matter how handsome he looks in red. You know why you both can't say, "Well, thank you, but we've decided that if it's a nice day we won't come to your party, we'd so much rather just fix ourselves a drink apiece and sit out under the trees."

You know why you can't do any number of happy rational things that your children do. And so did Edward Lear, that undying voice of man against The Group. Do you remember the old man of Thermopylae who never did anything properly? *They* said, you recall, "If you choose to boil eggs in your shoes, you may not remain in Thermopylae."

I read those tragic lines once to a free soul of four, who was, at the moment, wearing one red sock and one green one, because, as he gravely explained, he liked to feel like a traffic light. He penetrated to the heart of them at once.

"When I am grown up," he said, his face stern, "I shall boil eggs in my shoes all I want."

Alas, poor child, he reckoned without life. But he certainly boiled eggs in his shoes back then, right enough. Seeing him now, so stern, so conventional, I can hardly believe that he is the same person who once ate a blanket. An entire blanket, all but a scrap the size of a handkerchief that I kept for a memento of the feat. To be sure, it took him a long time to do it. He worked without gluttony or haste, a few threads here, a bit of fluff there; but he made it.

I was sorry when it was gone, too, because after that he took to sleeping with rifles and automatics and a Buck Rogers disintegrator that made an ungodly clatter falling out of bed all night.

"But they're only pretend guns," I once cried, with the cruelty of the half awakened. "What good would they do if the burglars did come?"

He sobbed with anxiety and sleepiness and the weight of my stupidity. "But they're *pretend burglars*, too," he said.

And then, like the blanket, they were needed no more, and he was experimenting with real, if home-made, explosives. Sometimes the police came to investigate, but there was never anything that you could really call an accident, not even when he kindly (and totally) sterilized my garbage can with acetylene. And then there was the broody period when he just ate cheese between chocolate bars and walked apart. And then he was wearing neckties of his own free will, and I had another critic. I may still read in the bathtub, because nobody sees me do it; but I may no longer, for example, play the harmonica out of doors.

And Neppy, too, is grown up. Weezie, alone of our household, is still a free soul and anti-Thermopylite. I find her diversions, by contrast, extraordinarily restful.

Her cemetery, for instance. Gayest and most outgoing of my children she has, none the less, a perfect passion for funeral direction. The pitiful remains of a bird or mole which I should have hid from her tender siblings is a welcome gift to Weezie. The coffins are neat and tasteful, the services reverent and inventive. She chants them to the beat of a tom-tom, wearing a mandarin coat, her head veiled in a Spanish shawl. Her cemetery is her cherished collection. "Another grave!" she will cry.

Insects, however, do not qualify for burial; which, considering the care she gives to nursing them these days, I find hard to understand. She can tell the state of any insect's health at a glance, and those who require hospitalization are bedded in candy-boxes under netting and given every attention—fresh leaves, sugar and water, medicines thoughtfully compounded of talcum powder, bath salts, baking soda, and similar restoratives—until they are again in perfect health. What beats me is that they always do look sort of ailing to begin with, and that they almost invariably recover.

I wish that she might have known Albert, a small neighbour of mine in a time before she was born. His own specialty was kindness to worms. He gave them rides in his express-cart. "Poor little 'orms," he used to say. "There don't nobody ever give 'em 'ides but me."

Albert would have understood so completely, for instance, about Fair Damsel.

Fair Damsel was a firefly who looked for a long time as if she had nothing to hope for but death or chronic invalidism. After long nursing, however, and several shifts in therapy, she made a complete recovery.

"I've grown so fond of her," Weezie said. "I hate to let her go."

However, she did let her go. Your true anti-Thermopylite is no jailer.

One evening, a few weeks later, as we sat on the lawn after dinner, Weezie jumped up and ran to a bush, all eagerness, but she came back slowly, her face sad.

"I thought for a moment that the firefly over there was Fair Damsel," she said. "They looked just alike at first glance."

Indeed and indeed, we have all left a wider world. Blankets for supper and a wider life for earthworms; I wonder how we ever bear to give it up. We do, though; and we encourage our children to do likewise. The back yard is one place, but the great world is another. We can't help wanting them to conform. If they don't, it reflects on us. I have nothing but sympathy with a friend who recently found herself with something to explain.

She has a small daughter who is an experimenter in diet. Laura hasn't taken to eating blankets, yet, or even cheese between chocolate bars, but she does pretty well; and her mother got worried.

"Look," she said. "If you'll eat just what's set before you and nothing else for a week I'll give you . . . Well, what would you like?"

Laura's face filled with a thoughtful joy.

"I would like to choose my own breakfast, just one day," she said. "Breakfast is always the dullest of all."

Well, the day came. And believe it or not, a visiting lady came to the school the same day to talk about proper nutrition. Especially breakfast. Had they eaten an egg? Fruit juice? A hot cereal? After an animated discourse, in the course of which she drew vivid little cartoons of vitamins and minerals on the board, she turned to the class; and her eye fell on Laura, rosy and plump, the picture of sheltered, well-nurtured childhood.

"I'm sure this little girl had a nice breakfast this morning," she said. "Tell us about it, dear."

And Laura did.

"Oh, it was *lovely*," she said, and it was obvious that she spoke from her heart. "I had cold lima beans and spongecake and root beer!"

Her poor mother told me about it on the verge of tears, and I regret to say that I laughed. I regret it, for after all, she may have had a point. I have always remembered as the most grisly touch in the evidence on the Borden murder that on the hot July morning when Lizzie wielded the axe, the family had breakfasted on mutton soup and cookies.

I've been thinking. Maybe these parent-teacher reports that overlook arithmetic and concentrate on group behavior aren't as far off the beam as we intransigent romantics would like to believe.

I don't know. I just don't know.



THE SKY IS NO LIMIT

BY JACQUELINE COCHRAN

A part of the autobiography of the remarkable woman who started as a child labourer, became the first woman to enter solo and win the Bendix air race. She was the wartime head of the Women's Air Force Service Pilots; is the only civilian woman to receive the Distinguished Service Medal.

Why did I take up flying and then apply myself to it so assiduously? This question is asked of me constantly. I have never really answered it completely, even to myself, but I will now try to do so. The answer as to why I started to fly and went on with it to the advanced stages of racing and record breaking, why I have spent about ten thousand hours at the controls of planes and at least twice that amount of time in so-called ground flying is primarily to be found somewhere in the circumstances surrounding my childhood. I am a refugee from Sawdust Road.

Sawdust Road lies down in Northern Florida hard by Tobacco Road of stage fame. Sometimes it was known to the postal authorities as Bagdad or Sampson or Millville or Panama City. But these places were all alike to me and consisted of a sawmill with appendages. Some mills were two sides, which means they operated two saws rather than one. That doubled the accident rate, for a saw was always breaking apart or a belt flying loose or a splinter flying off like a jagged bullet. One of the appendages was a company doctor who patched up the mill denizens and their families for a standard charge of fifty cents per month. That did not include delivery of babies, so the neighbours helped each other with that routine. I delivered babies before I even knew the stork was a bird. Another appendage was the company store where we bought food with company "chips." We practically never saw real money. And then there were the houses ranging from plain board four- or five-room jobs down to the shacks and shanties.

I was an orphan. The people who took me over lived usually in the shacks. My bed was usually a pallet on the floor. Mullet and beans were the staples with a bit of sowbelly added when we were in clover. For great occasions when we were on the crest we had black-eyed peas and hog jowl.

It was a bleak, bitter, hard life, but it taught me independence and the necessity of fending for myself. I would watch the freight train go by once a day. It spelled better places to me. The sight of lights in a distant town at night brought me determination at least to get away. I had two years of schooling in total, but during those two years I hung around the teacher's house before and after school. She taught me after hours to read and write, but mostly to read. She started to read to me, and the starter was a novel by Dickens. She also told me tales of better places up North, and I decided to go there.

I got there eventually, but by slow hard stages. First, I tried to join up with a nearby band of gipsies: They travelled, all right, but would have none of me. Then, I tried to run away with the pint-sized circus that came to town, but I fell asleep under a tree while the troupe was finishing the show and breaking camp. Above all I watched the moon and the stars at night and knew that they were travelling fast through the sky. I wanted to be with them. I wanted to fly but, of course, had never heard of a plane. The Wright Brothers had proved powered flight possible a while before I was born, but I was alive and kicking when the Army bought its first plane and Henry "Hap" Arnold, later the Chief of the Air Forces, learned to fly.

I shook the sawdust off my feet when I was eight years old, got to Columbus, Georgia, and became self-supporting with a job in the cotton mill. The pay was good—$4.50 per week. The hours were light—only the twelve-hour night shift. I had no shoes until the first pay day. But I was supremely happy. One's state of mind is a relative thing. Even a mangy cur with fleas is happy when the fleas are removed, while Fido the Great sulks if he does not get his homogenized milk and ground porterhouse. I have one thing that is very satisfying and sustaining which I wish I could give to many of my friends—I can never have so little that I haven't had less.

I often think back to Sawdust Road and the cotton mill. I thought of them while I was being decorated by our Government with the Distinguished Service Medal for my work during World War II. I had memories of the little barefooted girl behind the pushcart in the mill when I had a private audience with His Holiness the Pope, and when I was a guest of President Truman at one of his State Dinners. To me it was the sawmill ragamuffin who had a luncheon given for her in Chungking by Madame Chiang Kai-Shek, who served tea for the Shah of Iran in his green palace in Teheran, and who had cocktails with the Queen of Greece in the palace in Athens, and then went on to Paris for a dinner in the Élysée Palace.

As a child labourer I saw how unions were born. A dollar out of one of my early pay checks bought me a membership card in the union. Later a strike was called. I marched and threw rocks with the others, although I didn't know what it was all about. But the strike continued for a long time, and I had to eat, so—through the good offices of the mill forewoman—I landed a job as roustabout in a beauty parlour. From there on I marched steadily toward the airport and my destiny in the air.

By learning to be a good beauty operator, I got transferred to Pensacola, and there I saw my first plane at the naval training base. I knew then how one could get up with the stars and go places fast. At the age of fifteen, as a beauty operator in the foremost department store in Montgomery, Alabama, working on a commission basis, I was making more money than the store manager. In Montgomery I got myself a nice home and nice friends by the simple expedient of walking out into the best residential section, choosing the house I liked best, and knocking on the door. The lady of the house was astounded when I said I wanted to live with her, but I talked fast and eloquently. I explained that I had never had a nice home, and I wanted a place like hers to make my dream come true. She capitulated and I lived there for two years. I bought myself a Model T Ford at that time and have continually driven a car since without a single accident. With my hand at the wheel of that old Ford and going at a terrific pace for it, I would think back to the flying machines at Pensacola and how much better I could do in one of them.

But my decision to fly immediately came suddenly one night in Miami. I was there in the winter season for Antoine of Saks Fifth Avenue. Stanton Griffis, who recently retired as Ambassador to Spain, was

giving a dinner party at one of the night clubs and I was one of the guests. Floyd Odlum, whom I had never met before but to whom I am now married, was my dinner partner. Over the chicken I told him about my work, my ambitions in connection with cosmetics, and my intention to go on the road first for a cosmetics house. Floyd said, "To do that job well and quickly you should fly." My answer, which was instantaneous, was, "I will."

Three weeks later I was back in Antoine's at Saks Fifth Avenue in New York. Rockefeller Center was being built across the street and was about to cut off my view. I decided that with a three-week vacation ahead of me I would get higher than Rockefeller Center at its best, and presented myself the next day at Roosevelt Field Flying School. The first demonstration flight was free. When it was over a beauty operator ceased to exist and an aviator was born.

The idea of cosmetics stuck however, and I joined the two activities together from then on.

I soloed after three hours of instruction. On my first solo flight my engine quit, but I made it safely back to the field on dead stick. The next day while waiting my turn to take off, I saw a plane spin in at the far end of the field and kill the pilot and student. The following day when I was about to take off, a Civil Aeronautics inspector by the name of George Gardner came over and asked me to fly him over to Newark where a plane had just crashed in the marsh. He did not realize when he made the request that I had practically no air time and he didn't realize it either after we had made what was, incidentally, my first night landing, for he complimented me on my handling of the controls. We hovered about in the air while a ground crew dragged the bodies out of the marsh with ropes. George Gardner is now President of Northeast Airlines, a line that has never killed a passenger in its entire nineteen years of operation. I am proud to be one of the directors of that airline.

I have tried to tell why I took up flying. It is easy to say, as I often do, that I took it up as other women might take up golf. One might as well ask John Doe why he risks his neck climbing to some inaccessible peak to look for a new type of butterfly or an ancient grave. At best I can say I took up flying because I wanted to get away from Sawdust Road and fast, because I watched the stars and wanted to travel with them, because I saw some of the earliest flying machines at Pensacola and they whetted my ambitions, because I wanted to make cosmetics and to travel about the country selling them, because I liked clean air and open spaces and utter and complete freedom from earth-born cares, because the man I fell in love with at first sight told me in our first conversation that I should fly, and also just because.

Flying is my avocation and my hobby. Floyd says I am his hobby. So we fly and talk flying together. He, as head of Consolidated Vultee Aircraft Company, manufactures our great B-36 bomber, the Convair Liner so many of us travel about in on the airlines, and also many of the other types of planes flown by our Air Force and our Navy. I fly the fastest planes I can get my hands on and have made most of my recent records in planes built by a competitor of Floyd's company.

I like to do things on my own and try to do them well. That is why, having come to the belief that I had a special knack for flying, I constantly perfected myself. Flying regularly for a living was out of the question for a woman, so it was natural for me to go into racing and then to go after international speed records. Apart from the risks involved, each such event requires long weeks of preparation and training. I have won over $40,000 in racing prize money but that did not even meet the out-of-pocket costs. Never have I flown a race or tried for a record when I was not testing out something new in the way of engine, fuel, or instrument. These racing tests are one of the ways aviation has been advanced. In competition, one will push a plane or engine not only beyond its recognized limits of endurance but also harder than one will in pure test work. To get through a speed dash safely, and thereby to prove something new, is one of the great compensations. There is also a thrill about flying high above the earth and bucking the elements. Way up thirty thousand feet above the earth is a good place to bring people and their problems down to size. Being alone up there is good for the soul, and I have often gone up for no other reason.

Record flying and racing on the one hand and commercial air transport on the other are as different as riding a bucking bronco and sitting in a rocking chair. Racing is definitely risky because everything is being pushed to the limits of tolerance.

This is what happened to me during just one of my Bendix Air Races between Los Angeles and Cleveland. My radio burned out before I had been in the air forty minutes and just when I was entering bad weather. I flew the rest of the nearly two thousand miles on dead reckoning by compass, without sight of ground until near Cleveland. At my twenty-four thousand feet of altitude, I was heading into a "front" over the Grand Canyon country, but it looked as if I could climb over this storm by going to thirty thousand feet so I started to climb. But at twenty-seven thousand feet, my engine began to surge on and off with what is known as "cavitation." I started rocking back and forth in the sky sideways, as if in a swing. Coming back to lower altitude was my only escape from this predicament, so I descended quickly and hit the cold front on instruments at full speed while still swinging. The sensation was somewhat like diving into a cold pool from a stand on top of a tall pole swaying back and forth in the wind.

Over the Panhandle of Texas, it came time to release the outside hanging tanks of extra fuel which I had installed under the wings. A mechanism in the cockpit was supposed to release simultaneously the two connections between wings and tank, but the front ends of the long, pointed tanks, sticking out from under the wings, released first, and in consequence the rear ends, still attached to the wings, swivelled up, hit, and badly damaged the trailing edge of my wings. From then on, the plane was not only slowed up and the wings in danger of coming apart, but the plane was also thrown out of normal flying position and full tab adjustment plus force on the stick became necessary to keep the plane in balance. At some point I hurt my foot kicking the broken radio, and I bumped my head on the canopy and raised a lump the size of a small egg.

At the same time that these things were happening, my flying maps were thrown from my lap into the back of the plane. Fortunately, I had them tied to me by a cord against just such a possibility. I needed the maps to determine my compass courses and when to change course as I had to several times. I was flying the plane during this race at the top speed it could make at altitude with wide-open throttle. When I started the long descent to enable me to cross the finish line at Cleveland, more speed was picked up through the equivalent of a long shallow dive and the combination put the plane up to its "mach" number, beyond which it could not go without disintegrating. The buffeting that set in—which pilots have since experienced while passing through the speed of sound—had about the same effect on me as if I were sitting in a huge dishpan while it was sliding down long, rough stairs.

I was in serious danger during the period but did not realize at the time that I had reached the "mach" number for that plane. ("Mach one" is the speed of sound, but each plane is designed and built to take the stresses and strains of a certain percentage of one mach.) I came in that day to win second place against a field of twenty-three men pilots and was only five minutes behind the winner. The broken edges of the wings made up for more than that difference in time.

Once while I was tuning up for another race my plane caught fire when I was near Indianapolis. I wanted to save the plane and besides had no desire to parachute. The fire was in the nose and my cockpit was in the tail. By point- *(Continued on page 110)*

THE ART OF PRAISE: GIVING AND RECEIVING

BY ANTHONY WEST

Anthony West, at the age of thirty-eight, has been a critic for *Time* and *The New Yorker*, is the author of two novels, *The Vintage* and, more recently, *Another Kind*. He has looked over both sides of the fence, has given praise and received it. The imaginary life he created as a child became the theme for *The Bulpington of Blup*, written by his distinguished father, H. G. Wells.

This is dangerous ground, a suspect section of the art of living, hedged round with unease about flattery and insincerity, vanity, and pride. All the same it is a serious and important art and not one to be taken lightly. Giving praise takes one a long way beyond turning off a pleasing compliment at the right moment; the graces and affabilities that make compliments are the small change of social life, sweeteners and trifles that jingle prettily in casual talk and are a part of good manners. Praise is something else again, and something vital.

In its original sense praise was reserved for the gods; it was a paean, worship in the form of song, an outpouring of delight and joy. Even as something that can be accorded to men and women it preserves something of its former content, it retains an element of worship. It is an expression of delight, of the fullest appreciation, a recognition that one's own life, and perhaps life itself, has been enriched.

The art of giving praise is really a composite of several arts: the art of recognition, of knowing what one likes and approves; of knowing what pleasure is, and what is pleasant; of knowing why life is worth living, and, in the end, of knowing what is good. Other components are the art of being generous, of sharing one's delights; and the greater art of being honest, since in giving praise one goes on record with the reality of one's feelings and beliefs. Praise is, in effect, the final positive communication of what one stands for, and of what one knows.

Knowing what is good is, at first sight, a formidable undertaking, since moralists, philosophers, and the whole monstrous regiment of triple thinkers have split hairs round the subject until all simplicity and directness have been lost sight of in niggling confusion. But the source of the idea behind the word "good" is very simple; one goes straight to it in talking about good food. According to the first chapter of Genesis, Elohim saw everything that he had made on the sixth day of creation, "and, behold, it was very good." The Hebrew word used in the text is a very old one טוב which means delicious, succulent, luscious, and good to eat, and it was normally applied to ripe fruit.

There is something singularly pleasant in this semantic curiosity, because it is a solid starting point on which a system of values can be based, an observation tower from which to make one's first recognitions of what is really worth praise. With a ripe fruit in hand—one can embark on a voyage of discovery which is endless. There is an inescapable rightness about its form, the relation of its form to its size, and the feel of its weight and shape in the palm of the hand. The faint peach or pear scent that was in one's nostrils redeclares itself to the taste buds of the tongue as a flavour, subtly different, and yet the same. One recognizes through pure sensations a perfection.

If the fruit is put with other fruits on a white dish, it will make other disclosures of perfection to other senses, opening up worlds of colour, colour harmony, and spatial relationship which enlarge and enrich the visual world of one's imagination. Two or three apples, a pear, a peach, set on the chaste richness of a dish of Limoges china can serve as a passkey that will admit one to the minds of such geniuses as Chardin, Cézanne, and Braque; and their pictures in return will make the dish a doorway through which one passes to a new understanding of substance and accident, of form and light, and will add a new dimension to the visible world which one inhabits. A classic painter like Cézanne rescues the pear from time and establishes it and its qualities in an imaginative eternity in which it will never change. But all things flow, and as one looks at the fruit in the dish the light changes, and time asserts its claim to the thing itself. The fruit was unripe a week ago, it will be rotten in a few days. A few months gone it was blossom on a tree, and before that merely a possibility latent in a bare branch glistening in the winter rains.

And just as the fruit held its tentative existence as a possibility in the bare branch, a tree now exists as a possibility at the heart of the fruit in the dish. The fruit is at once an emblem of ripeness and fulfillment, and of an unfulfilled promise of renewal. It is the central image in a sequence—of bare tree, blossoming tree, loaded tree, yielding tree, and round to bare tree again. Each image in the sequence exists unchanging as a timeless symbol in one's imagination, but what gives them validity as symbols is their fleeting place in the sequence, trapped in the instant and the flow of time.

Botany, as a subject taught in elementary schools, makes the discovery of the tree in the fruit, and of the cycle something of a banality, but it is none the less one of the foundation stones of human knowledge about the natural order. From it all the essential relationships can be logically developed, between the cycle of the tree and the cycle of the seasons, between the turning of the earth and the movements of the heavenly bodies, and between those movements and those of the stars in the galaxies. One comes at last to the discovery of one's own place in the universe.

This is an important recognition; another, as important, is of fitness and order. The stages of the sequence, of which the ripe fruit is the symbol and summary, come in due season. There is no way of getting fruit from the bare tree, or blossom from the yielding tree. There is a due process by which one stage develops out of another, and no stage is an end in itself. When one sees the flowering tree generously offering its tower of blossom to the spring, or the loaded tree with its swelling fruits taking their first colour among the lustre of summer leaves, one is tempted to wish for it as it is forever. Then, since one is trapped in a similar sequence oneself, one comes to the most difficult recognition of all, that this is to wish for the end of the sequence, for sterility, and death. One may treasure the timeless image, but one must wish for the flower to fade and the fruit to rot so that life may go on.

The pattern of recognitions of what is very good, to which one is led so inevitably from the dish of fruit lying in its innocence in the embrace of light, expands indefinitely by analogy. One discovers other sequences, and one discovers new virtues in people, in things, in works of art because one can see where they belong in sequences, and detect the harmonies to which they contribute. The genius of such men as Bach and Mozart declares itself with renewed authority because one sees that their imaginations have enriched the world with new sequences, as complete and as valid in time and in eternity as the tree sequence, musical expressions of the human sequence. One recognizes in the limpid clarity of the angelic voice with which Mozart speaks the freshness and purity of the fruit's colour and its juice, an absolute excellence. Behind that serene ease and certainty there lies a laborious technique, and the anxiety and suffering of Mozart's life. And behind the fruit there are the roots grasping for life in the dark earth, nagging winds, frost, and drought.

Keats put this idea, of effortless achievement which is a supreme effort, by saying that poetry should come from a poet as roses come from a rose bush. The image of the final creative ease is, perhaps, a gently flowing stream of water, always following the line of least resistance, avoiding and going around every obstacle, and at the same time carving away rock and reshaping mountains.

Nothing comes of nothing, and expressions and manifestations that are really effortless—most forms of self-expression—are worth what they cost. It takes the ruthlessness of the stream, the determination and endurance of the tree to make things that are very good. A recognition of this, too, is a part of the art of giving praise.

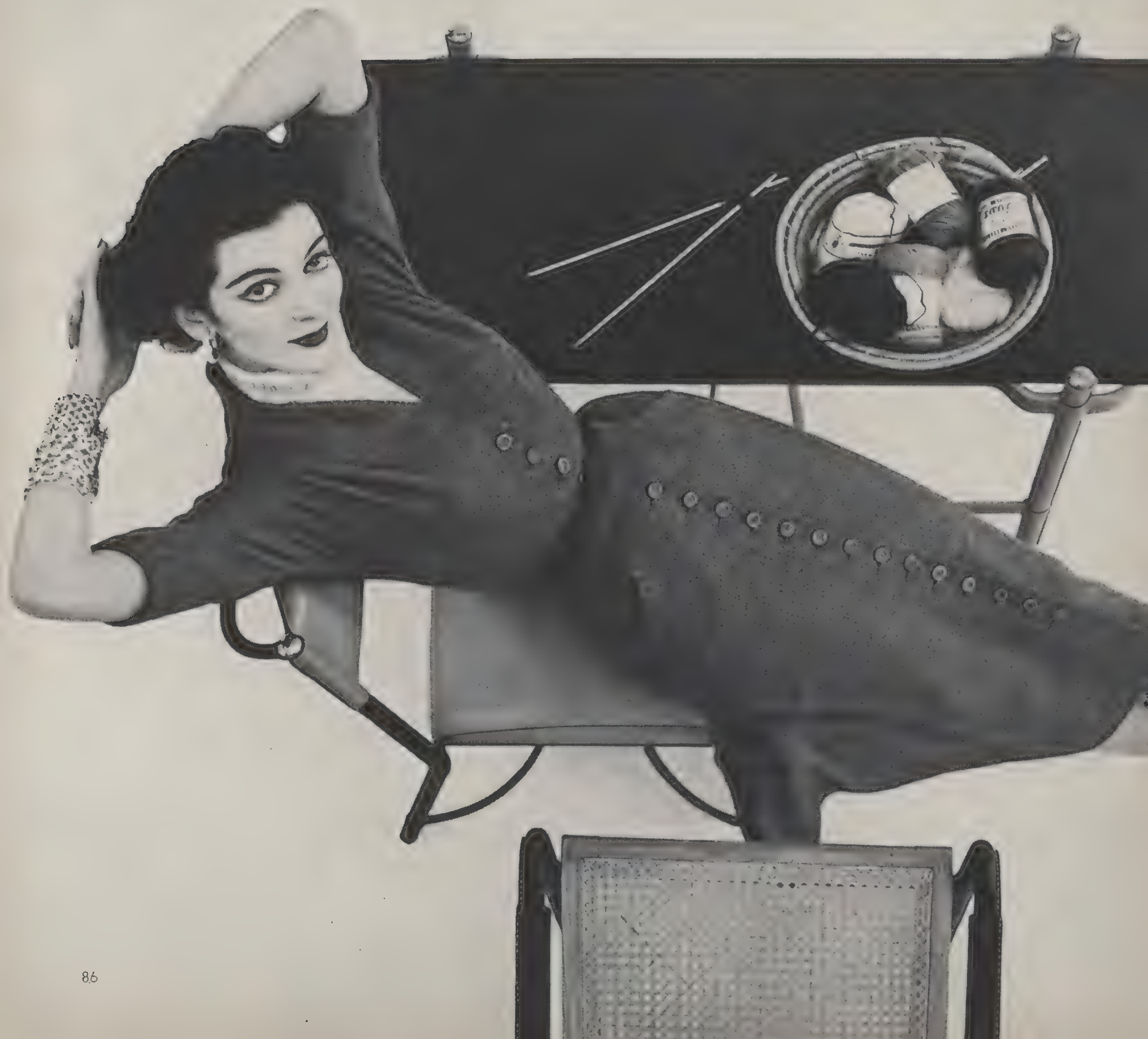
The gift itself, the declaration of one's pleasure and delight, is a simple matter of giving thanks in the simplest and most accurate language one knows. Praise forced with overelaborate language is a poisonous slime which creates self-consciousness and is as destructive as malice. It should come with the candour of the rose on the bush, and with something of the rose's formality. The plain words of the accepted forms speak more certainly and more gracefully about one's happiness, pleasure, and gratitude than baroque and original offerings. In the end, there is a final recognition and discovery to be made through praise itself; that all its expressions are inadequate, and that understanding, enjoyment, and delight are in themselves the completest praise. Praise cannot add to the beauty of the rose; the beauty of the rose is praise, its silent existence is life lived to the full, to the limit of its capacity for living. The truest praise is to incorporate what one has enjoyed into oneself and to make the knowledge of it part of one's contribution to life. This is, however, a counsel of perfection. To arrive at that point is to reach completion and maturity (a word which itself means ripeness and takes one back to the fruit again) and until one can make praise the totality of one's being, it is necessary to communicate and exchange one's partial knowledge of excellence and virtue as explicit praise, and to offer its reassurance and comfort to those one loves and admires.

Receiving praise takes courage, the courage required to accept oneself. Blake's "Tiger, Tiger, burning bright, In the forests of the night," corrupts Blake and destroys itself, if it lifts a paw in modesty, bows its head, and, with half-closed eyes, murmurs that it is nothing very special, just a large member of the cat family. This is dishonesty on the tiger's part, and dishonor for Blake because it puts him into the rôle of a man who has been taken in by humbug. The tiger's answer, which is to go on splendidly being the tiger, is the ideal one.

When Anatole France was still a young man called Thibault who had never been heard of, for the simple reason that he had done nothing, he went one night to the theatre. After the curtain had gone up, a man who had arrived too late to get a seat came slowly down the aisle to the place where France was sitting and tapped him on the shoulder. "Young man, I am M. Ingres." France gave him his place at once. He knew what was due to Ingres. So did Ingres. This is the secret; to know, whatever one's small art may be, what is one's due, and to accept it with the grace with which it was won.

THIS JULY
EARLY JERSEYS, FRESH WITH FASHION

These are the perfect transition dresses; the ones that keep on going, that look freshly ahead of their time now, that travel (in the vanguard) from one end of the year to the next. These jerseys (to put on this minute, weather permitting) are marked with autumn news. They would be a good buy at any time of year, but it's so pleasant to pick them up now, in July, while you have the time to organize (and stick to) your clothes plan, and while the air conditioning is going full blast. News too: the fascinating French modern furniture, of leather-covered-iron and elmwood, designed by Robert H. Pinchon. The collection, recently exhibited at McMillen, can be ordered there now.





COFFIN

THE JERSEY PULLOVER DRESS: *Above,* the tidy, soft, sweater-look, voiced in a different tone of voice this year. (This dress might just as well be in velvet.) The barrel skirt is gentle; the gilet, a fashion-sign of this autumn. Of Heller wool jersey sharkskin. By Ben Barrack, about $50. Cuff bracelets, by Ernest Steiner. Both, at Altman. Dress also: Strawbridge & Clothier; Garfinckel's; I. Magnin. Side-blown beret, John Frederics. Pinchon's elm and leather-covered bookcase.

THE JERSEY CARDIGAN COAT-DRESS: *Opposite,* the dress that you'll still be wearing a thousand days from now, here marked with the news: the unmarked neckline, the fluid skirt, the sweater-look. Of grey wool jersey by Wyner. Designed by Carven of Paris. $50, Peck & Peck. The up-to-her-elbows-in-link bracelets, by Bergère. We added a triangular mauve silk scarf.

THIS JULY
AUTUMN'S BIG THREE SUIT SHAPES

. . . cut early and delivered early to the shops, which is why they are both visible—and getable—this month, for all those women who want their autumn suit right *now*. To wear in San Francisco, in London, in Helsinki, to infinity, and en route there. These are the big three. Mark them well. The sloped Edwardian shape. The close pared-down cardigan line. The softer, mildly-waisted look.



THE EDWARDIAN SHAPE, *opposite:* a new elegance, more costume than suit; high-waisted skirt, satin blouse, lordly little velvet-collared jacket. Of Forstmann wool tweed, $185 by Coppola. Henri Bendel; Marshall Field. Cape-Hope sealskin muff: Christian Dior—New York.

THE MILDLY-WAISTED SUIT, *left:* a suggestion of the middy in its hip band. Of Forstmann pebbly grey wool tweed. By Adele Simpson, about $155. Lord & Taylor; Himelhoch's; J. W. Robinson. Bag by Alan, Lord & Taylor. Grey kid muff, $36 (tax included) at Revillon Frères.

THE CARDIGAN LINE, *below,* follows the body line—closely. Black and white British Wool tweed, tidied with a knitted band (a sweater detail now a major fashion). By Amy Linker, $100. Bergdorf Goodman; Filene's. These shining examples photographed at New York's most shining building; the nothing-but-glass Lever House.

COFFIN







THIS JULY:
THE FIRM FABRICS
IN FINER SHAPE
THAN EVER

Continuing,
in favour and in fashion,
those firmer materials
that have a figure of their own.
Here: two late-day-into-evening
dresses—their shape, your good fortune.
Left: The most beautiful
neckline in town. Black taffeta
dress, hugely sashed, the bosom
filled in with rachel net.
By Castillo, for Ben Gam. $155.
Saks Fifth; Woodward & Lothrop;
Thalhimers; Sakowitz.
Right: There *is* no prettier shape;
the princesse line, here in black
barathea, the skirt tucked flatly front and back,
with a hinge of folds at either side. By Larry Aldrich,
$125. Lord & Taylor; Woolf Brothers; Montaldo's.
All the diamonds, from Harry Winston.

HORST



HORST





FRESH IN THE SHOPS: COTTON—THIS JULY!

And is that news? Ask anyone who's
ever wished (say, a year ago) for a *new* cotton dress in July.
Chances were, she kept on wishing.
There were few, if any, in the shops; there might have been
in her closet (more likely, the laundry)
if she'd been prudent back in June.
If she hadn't, or maybe needed just one more
well . . . too frequently, too bad.
All that's been changed. Every one of the cottons we show
here is right where you can put your hand on it:
in the shops. More than that, every one is
freshly designed for the July-into-Indian-summer life ahead.
Opposite: A summer suit built on the new non-clinging
suit form that was the biggest straw in the wind
last spring in Paris. Cotton, of course; charcoal grey
with a cotton grosgrain band down the jacket front,
a small roll-over collar that buttons in and out
for washing. By Duchess Royal in
M. W. Thomas cotton, $35. Baroque pearls by La Tausca;
both, Saks Fifth Ave. Suit also at L. S. Ayres;
Famous-Barr; Jenny's, Cincinnati; Neiman-Marcus.
The little casserole hat is grey felt, by Braagaard.
Right: Wide wale corded cotton, bright white, makes
a beautifully weightless coat to slip over bare shoulders—
day or evening—in midsummer. This one is yoked,
has push-up sleeves, is worn here over a black
shoulder-strap dress of the same cotton. By Toni Owen
in Bates cotton; the coat, $23; dress, $18. Lord & Taylor.



Three messages for you (they've only just
come in) if you'll be in the city
this summer. Cottons that are sleeved,
dark, and have the sort of pattern
that doesn't memorize every wrinkle,
every time you sit down.
Above: A black-flecked green cotton tweed
turned out for the city—a middy dress
with an easy, low-flaring skirt.
By Lynbrook in Dan River cotton, $15.
Velvet pillbox by Betmar. Everything,
from Russeks. Dress also at Jays.
Right: A cotton dress with the earmarks
of a wool one—one reason why
it will go just about any place
a train does. Blue and black plaid gingham
with a high, but faraway, neckline.
In M. W. Thomas cotton, $30.
Nice idea—a white beret of grosgrain
by Betmar. All, Saks Fifth Ave.
Opposite page: Brown and white cotton,
striped; a zipper that arranges
the neckline's depth. By McMullen,
in M. W. Thomas cotton; a Talon zipper.
About $45. Altman; Hudson's; I. Magnin.
Betmar beret, Monet necklace, at Altman.



THIS JULY'S FRESH COTTONS *continued*

HORST





Above: Absolutely the right attitude—and climate—for the city.
A silky cotton dress with a fine screen of blue-and-black herringbone,
the weave just light enough, the colour just dark enough.
For July we'd add an improbable snowflake—a white angora beret.
And a webbing belt, as here; a frosty pin, like this by Joseph Mazer.
The dress, made in two slickly-combining pieces; the bodice, $15;
the skirt, $18; by Herbert Lebandter, in M. W. Thomas cotton.
Opposite: Dropped right into the lap of a July shopper—
a summer dress that's a forerunner of a winter one.
It's the highly-stable kind of cotton tweed, the shape of middy,
we'll see all year. The middy, a cardigan, $13. Pleated skirt, $17.
Both, in a clear grey-and-white Tebilized cotton by Herbert Meyer.
The belt, a leather fascia. The jewellery, the smallest form
of alligator luggage available—alligator and gilt—by Marcel Boucher.
Both dresses: Russeks; Hutzler's; Famous-Barr; J. P. Allen.
Background, these six pages, the Oyster Bay house
of Vogue photographer Horst.

THIS JULY'S FRESH COTTONS *continued*







Photographed on the new S.S. United States:

NEW JULY COTTONS

We saw these cottons off on a totally imaginary voyage aboard the new S.S. United States, now this country's biggest and fastest trans-Atlantic passenger ship. The S.S. United States will sail from New York Harbour on July third (a sort of pre-Fourth-of-July celebration) on its real maiden voyage bound for Le Havre. We photographed our July cottons against the bright white of paint that had just dried, while some three thousand workers swarmed over the decks in the final stage of work. These cottons, like those on the preceding pages, will be fresh in the shops as you read this. *Opposite:* Viewed through one of the magnified portholes of the ship's lounge: a two-part dress of white piqué. The top, buttoned with rhinestones, $10. The skirt, scrolled with narrow white straw braid, $35. The dynamite: jet jewellery, with rhinestones, with crystal. (Jet will be a big word in fashion, this autumn.) The dress is a Haymaker design, in Hope Skillman piqué. Earrings, pin, and the necklace looped, here, on a wrist; by Vogue Jewelry. All, Saks Fifth Avenue. Dress also at Garfinckel's; Woolf Brothers. Our addition: a shaped black patent leather belt, to buckle at the sides. *Right:* A bona fide porthole this time and a crew-necked overblouse of crocheted white cotton, elasticized, with its own patent leather belt. Sportwhirl design, $8. White toyo straw sailor, grosgrain-banded, a John Frederics Charmer, $12. All, Saks Fifth.



Continuing—on the S.S. United States

NEW JULY COTTONS



Striped cottons, to buy now—a minute earlier and they wouldn't have reached the shops. We photographed them on the deck of the S. S. United States where rails, deck chairs, passageways, are made of aluminum—part of the reason why this is expected to be the fastest passenger ship afloat.
Opposite: Clear grey, dark grey, and black denim tweed by Simtex; the bodice, the skirt front, pleated. About $11. Black plastic waist-cincher, by Charm Belts.
Best's. Dress also at Hudson's; Frost Bros.
Stripling sandals, black patent leather, are by Bare-Foot Originals, $16, Bloomingdale's. Stockings with transparent toes, by Bur-Mil Cameo.
Above: More stripes—grey and black cotton by Stevens, with a near-middy collar, leather belt. $20, Saks Fifth.
Right: Stripes, in two parts: grey and white chambray makes a sleeveless blouse; a full-pleated skirt. $17. By Haymaker in Lonsdale chambray. White elastic waist-cincher, gold-hooked.
Henri Bendel. Dress also L. S. Ayres; I. Magnin.







Continuing—on the S.S. United States

NEW JULY COTTONS

Opposite: There's no more summery dress running than this cotton piqué, striped with lime, grass-green, and white. And the way this slim young creature wears it is all to the good: with black cotton gloves, to the wrists, jet bead bracelets (they're new fashion dynamite), and a shiny black (sub-) attaché case of patent leather. The dress, by Junior First, in Avondale cotton, about $9. Peck & Peck; Frost Bros. Van Raalte gloves. Bag by Roger Van S. at Lederer.

Left, above: Front and back of this slate-grey and black striped sun dress are cut to V's, shirred to narrow, elasticized shoulder straps: *one* sun dress that will go right on to dinner. The skirt, shirred, too, and very full, is cinched with a wide black elastic waist-garter. By Claire McCardell, in Everfast cotton, $45. From Lord & Taylor; Jays.

Left, centre: Deep blue cotton, flecked with black—a summer suit that goes anywhere a black suit might. The close-fitting basque jacket is bound in black braid. Of Wamsutta cotton, $20. Lord & Taylor; I. Magnin. Flowers—a fresh white, like the hat—by Flower Modes.

Left, below: Three pieces here, of black and white checked gingham—one under cover. A wonderful way to forget about the weather—and still look as if you'd done the forecasting. Short jacket, piqué-touched, $11; high-waisted skirt, $13; and, hidden from view, a sleeveless top, $9. By Haymaker in Galey & Lord gingham. At Franklin Simon.

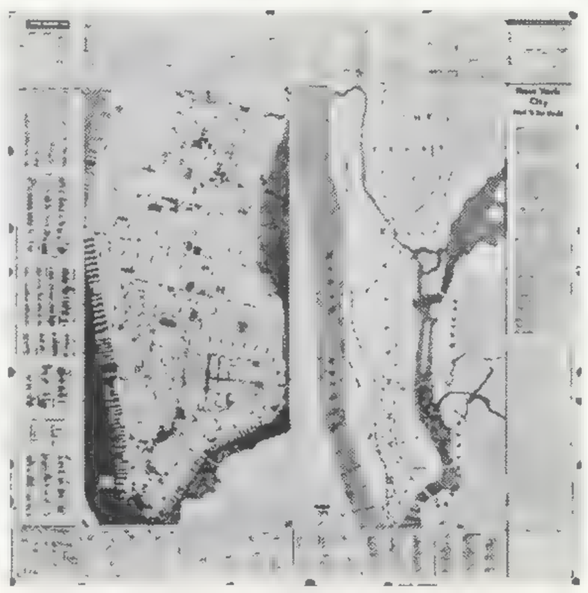


TED CRONER

SEE THE CITY—BY SCARF



Here, the familiar big Esso map of New York City and vicinity (that even the native-born can't do without) now printed on both sides of a scarf. On one side, lower Manhattan, on the other, the approaches to the city. In detail a clear view of that warren of streets below 14th; the subway systems; the jungle of the five boroughs clearly exposed; New Jersey is included, as far as Paterson and West Orange. The extraordinary thing is that, due to the Glo-Vure process (which was used for the flyers' maps in the last war), while the lines and colours are clear, bright, and strong, they stay on their own *side* of the scarf. All this on a thirty-three-inch square of rayon crêpe, and looking very pretty too. The lady above is wearing hers. It's by Langseth-Christensen, $3. At Lord & Taylor. Her cashmere pullover, by Pringle, $20 at Bonwit Teller and Neiman-Marcus. The hand at the wheel, in a deeply-cuffed, pebbly, beige string glove by Kayser.



For you... and for Ann Delafield

A DREAM COME TRUE



You've dreamed, haven't you . . . every woman has . . . of waking up some morning younger, lovelier, more like the person you *know* you were meant to be?

You've dreamed, haven't you . . . every woman has . . . of finding yourself radiantly, *vitally* beautiful! The vitally lovely girl a man is proud to escort, the vitally lovely wife a husband delights to present to his friends, the vitally lovely mother a child is proud to claim, a vitally successful woman in any personal undertaking.

It's every woman's dream. And now it can be every woman's dream come true.

For Ann Delafield, one of America's best known, most quoted, most trusted authorities in the field of beauty, weight reduction, charm, has been dreaming, too.



Ann Delafield, gracious, dynamic, radiant, ageless, is a woman with a dream come true. For years Miss Delafield, one of America's best known, most trusted authorities on feminine beauty and weight reduction, has had a dream of bringing her success secrets to the millions. Today, her new vital beauty treatment is within the reach of all America. It is available from coast to coast at Rexall Drug Stores everywhere.

For years she has dreamed of bringing her tried, proved method of making women look younger, lovelier, more vitally beautiful, within reach of a wider public than the few who can afford expensive salon treatments.

Today she is warmly happy to be beauty consultant to millions through the wide-flung organization of the Rexall Drug Company.

Ann Delafield's new, richly readable, emotionally stimulating

VITAL BEAUTY PLAN

the new concept of weight reduction that helps conquer false hunger (that craving for food between meals) and also the hidden hunger, which might be a vitamin deficiency

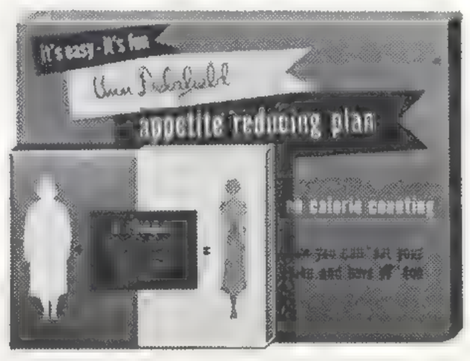
can and will now open doors to success, love, popularity, dreams come true for millions of women.

She will show them beautiful feeding habits, posture habits, grooming habits, *emotional* habits—her four cornerstones of radiant, vital charm.

Her beauty plan is sane and sound—for Miss Delafield has a scientific, professional background in Physical Education; she is a trained dietitian, a notable educator, a wise and experienced counselor. Her plan has won wide medical approval as well as the grateful thanks of thousands of women whose lives, once touched by her magic, have unfolded to wide and glowing horizons.

Learn more about Ann Delafield's Vital Beauty Plan at your nearest Rexall Drug Store. Get full details *now*. It's easy! It's fun! It's *your* dream come true!

What you get with the Ann Delafield Beauty Plan



1. A 116-page book of vital beauty tips.
2. A 30-day supply of the Ann Delafield Appetite Reducer Wafer . . . This is *not* a drug but a delicious, non-fattening, scientifically produced food supplement.
3. A 30-day supply of Ann Delafield Vitamin Capsules, scientifically prepared for the vitamins therein according to the Recommended Dietary Allowances, National Research Council.

Rexall
DRUGGISTS OF AMERICA

Ann Delafield vital beauty plan sold at Rexall Drug Stores everywhere

DISCOVERED!

Something NEW in every woman's life

Drylon

™ REG. U.S. PAT. OFF.

MAKES NON-ABSORBENT NYLONS MUCH MORE COMFORTABLE!

Relieves burning, chafing.

Prevents cling and "drag."

Keeps you dry, cool, comfy!



DRYLON—an entirely new, soothing, filmy, silky-soft, super-"thirsty" powder—is your answer to the discomfort and "drag" of non-absorbent nylon stockings. When dusted on your feet and legs, its high moisture-absorbency prevents stockings from sticking. No more damp and clammy feeling, burning, chafing. Keeps feet and legs dry, cool, comfortable—stockings *slide* on and off.

DRYLON is ideal for use *wherever* nylon is worn next to the skin. Yes, if it's NYLON, it will feel much better with a sprinkle of super-"thirsty" DRYLON. Start enjoying its benefits today! DRYLON is on sale at Drug Stores and Cosmetic and Hosiery Counters.

If you wear Nylon, you need Drylon

THE HAND AND PERSONALITY

(Continued from page 54)

predominantly practical and concrete thinking. The imaginative factor is generally not outstanding.

Group B: Narrow hands

1. The bony motor hand

This type of hand belongs to tall, slim, muscular people—the golfer, the horseman, the swimmer. One also meets the owner of the bony motor hand among intellectuals, artists, and business men. Great surgeons frequently have bony motor hands.

Structure of the Hand

This hand has a strong bony structure, with a long palm and long fingers. The palm is on the narrow side, as the muscles, though well developed, are not voluminous.

The bony motor hand is always a stiff hand. The fingers are strong, long, and rather rigid as a rule. The nails are mostly of a longish shape, either narrow or broad, having well-developed or very large moons. The skin is less coarse than in the broad hands described. The crease-line system is complex. The flexure lines are deep. The accessory lines are numerous, and run in both the horizontal and longitudinal directions. The long longitudinal line, which is so often undeveloped in the two previous hand-types described, is always well marked. The design of the main creases is most often hesitant and faulty.

(*Editor's Note:* The length is about ⅛ of the height of the person. Width 1 varies from about 3¼ inches to about 3¾ inches. Width 2 varies from about 3 inches to about 3¼ inches.)

General Interpretation

This is a complex hand which is found in people with a "divided" mind. A good vitality and strong nervous dynamism make them enjoy outdoor activities and sports, but a purely rustic life is often not enough of an outlet. There is a great drive towards intellectual pursuits and interests of a contemplative and aesthetic nature. These are the hands of the typical escapist, who loves to live in a kind of ivory tower in the country, far away from the humdrum of daily life. On the other hand, a strong dynamism and sportive trends drive these people towards social and human contacts, but there is always some tendency towards inner isolation. Human relationships are difficult for them. They have predominantly introvert tendencies. There is something hard and angular in their physique as well as in their emotional make-up. They tend to be obsessional and pedantic. Their appearance is *soigné*, often meticulously so, and they will insist on having everything in its place.

Main characteristics of personality

Strong drives and good vitality, both physical and mental; nervous energy is as a rule stronger than physical energy in such types.

Tenacious people, afflicted by nervous restlessness with little power of concentration, their movements are quick and sure and they tend toward manual skill. High nervous tension often produces in them a stiffness and reserve in human contacts.

The owner of the bony motor hand is a fastidious person and difficult to please in every respect. That is why he gets easily disappointed in others and also in himself. His human contacts being difficult, he tries to escape into the world of books or solitude in nature. His aesthetic appreciation is great and often overvalued. His craving for intellectual contact and stimulation throws him back into the society of men, until he gets dissatisfied again and is thrown back on himself. This produces a perpetual emotional conflict for which it is difficult to find a solution. Physical vitality and sportive activities provide a compensation and assure a reasonable amount of health. The imagination is well developed; the intelligence, of a predominantly abstract type. One often finds great statesmen and military strategists among the owners of the bony motor hand.

2. The sensitive long hand

This is a weak hand, especially when found in a man. It has been thought of as "artistic" because of its aesthetic appeal. Leonardo da Vinci's famous Mona Lisa still bewitches her admirers with her beautiful long, sensitive hands, which are weak from a psychological point of view.

Structure of the Hand

The fingers are very long, thin, and mostly tapered, furnished with long and narrow nails. The skin is fine and often glossy. The flexure lines are superficially drawn, and there are many faults in the main creases. The accessory creases are also very fine and very numerous, running in both longitudinal and horizontal direction. The fingers are always very flexible, the tips can be bent backward in most cases. The flexibility of the palm varies, but is as a rule, high. The hands are often pale in colour and cold to touch.

(*Editor's Note:* The length is about ⅛ of the height (as in the bony motor hand), but in some cases one finds abnormally long hands of this type. Width 1 varies from about 3 inches to about 3½ inches. Width 2 varies from about 2¾ inches to about 3 inches.)

General Interpretation

Little sense of enterprise. Nervous and sensitive. Well developed aesthetic sense; love of theatre and ballet. There is always a marked introversion.

Main characteristics of personality

The owner of the long sensitive hand has poor drives and a low vitality. Because of a strong inhibitive factor, which prevents their free expression, the emotions are stilted and on a narrow range. The "inner life" is highly introspective and withdrawn from reality, more imaginative than in any other group. The intelligence is often exceptionally high and definitely tends towards abstract thought. There is often a tendency towards mysticism and occultism. Something frail and brittle in the make-up of the owners of long, sensitive hands forces them into exaggerated self protection.

3. The sensitive small hand

Structure of the Hand

This small hand is generally found in people of small stature. It can be narrow or broad; in either case it is a woman's hand, and its appearance in men denotes feminine traits of mentality and temperament. The bony structure is delicate but less so than in the sensitive long hand. The palm is comparatively long and the fingers short, mostly with square, but sometimes with tapered fingertips. The latter have nails of medium size, mainly broad and with good and visible moons. A characteristic feature is the elongated hypothenar eminence (the mound just above the wrist along the *bord frappeur*), which resembles that found in monkeys and apes. The thumb is on the small side and often double-jointed. Flexibility varies widely, but generally this is a flexible hand. The fingers and especially the thumb are often double-jointed. These are more often warm and dry hands. Their colour, on the whole, pink or pale. The palm skin is soft, delicate, and often glossy. In the narrow variety of the small sensitive hand the creases are very numerous and superficially drawn, the palmar crease pattern resembling that of the long, sensitive hand. In the broad variety, one usually finds well-drawn, deep creases similar to those of the fleshy motor hand, but the accessory creases are more numerous and of a more superficial design.

(*Editor's Note:* The length measurements are between 1/8.7 and 1/9 of the height. The width varies widely. Width 1 from about 2¾ inches to about 3¼ inches. Width 2 from about 2½ inches to about 3 inches.)

General Interpretation

The autonomic nervous system is often hypersensitive, which frequently causes allergic illnesses, such as asthma or nervous colitis. Lack of vitality and a high-strung disposition prepare the way for those nervous disorders of which the neurasthenic person is so often a victim.

Main characteristics of personality

A hypersensitivity and excitable nature deprive these individuals of emotional balance. Their emotions

(Continued on page 107)

THE HAND AND PERSONALITY

(Continued from page 106)

are easily roused. They react compliantly to impressions and easily become prey to their surroundings. A calm and harmonious atmosphere is indispensable to their health and mental equilibrium. They have little resistance or endurance. In moments of real danger, however, they suddenly show surprising vigour, sense of responsibility, and resources of unexpected strength. Their vitality seems to consolidate under external pressure. Throughout their lives they retain childish features, are unstable and egocentric, seeking some escape from the harshness and injuries of reality.

These neurasthenics furnish the world with a great number of its intellectuals. Open to all impressions, they work on them with intuition and imagination. In this group one finds people whose vocabulary is rich and original, who have a good literary style and a strongly developed critical sense. Many have a talent for journalism, the theatre, design.

Group C: Dysplastic hands

This is a medium-length hand, with either short or long fingers which are often rigid and "inarticulate." The nails are always very short and may be called "primary." One finds moons very rarely. Concave nails or other "pathological" shapes are frequent.

The hand is very broad in the lower part of the palm, while the upper part narrows considerably and is flat. The thenar eminence (the mound under the thumb) is often very pronounced and deep seated. The thumb is small, ugly, with a short and clubbed terminal phalanx and the fifth finger is unusually small. The patterns of the papillary ridges very frequently resemble those found in monkeys and apes. The long longitudinal line is often absent. This hand, strangely enough, is owned by highly intellectual people as well as by feeble-minded subjects.

This astonishing fact defies any explanation. I have seen it in a number of artists, particularly musicians and painters, also in scientists, all of whom suffered from severe neurotic disturbances. Two among them have achieved outstanding fame.

(Editor's Note: The length and the width in such hands varies too widely to be significant.)

Loops and whorls on the thenar and hypothenar eminences are frequent and the simple triangular pattern appears on the fingertips, either on one finger or on several.

Main characteristics of personality

In both the person with poor or with unusually good intelligence one finds a poor social adaptation and little emotional equilibrium.

One must not forget that the gifted neurotic of this category often possesses unusual creative power and great richness and originality of imagination. Here is the true adventurer of the mind. These people are reckless, love the unusual and the unconventional, make excellent soldiers and leaders of men, because of their daring spirit and sense of self-sacrifice. While they develop "virtues" far above the average person in unusual circumstances, they are very easily demoralized in the humdrum of everyday life. Their greatest difficulty is their lack of discipline.

WINESMANSHIP

(Continued from page 77)

with perhaps *two* carefully memorized genuine advanced facts.

There are, however, lesser specialists, semi-amateurs, perhaps trying a little amateur Winesmanship on their own, for whom we recommend the following advanced methods.

1. *Beaded-bubbleship.* This obscurely-titled ploy is merely the art of speaking and especially writing about wine as if it was one of the O.K. Literary Things. Be vague by being literary. Talk of the "imperial decay" of your invalid port, "its gracious withdrawal from perfection, keeping a hint of former majesty withal, as it hovers between oblivion and the divine *untergang* of infinite recession."

Smiling references to invented female literary characters are allowed here. "The sort of wine Miss Mitford's Emily would have offered Parson Square, sitting in the window-seat behind the chintz curtains."

2. *Percentageship* is, of course, the opposite method, and designed to throw a different kind of haze, the figure fog, over the wine conversation. Remarks like "The consumption of 'treated' vermouth rose from 47.5 in 1924 to 58.9 in 1926 . . ." will impart a considerable degree of paralysis to any wine conversation. So will long lists of prices, or imaginary percentages of glucosity in contrasted champagnes, or remarks about the progress in the quality of cork trees, or the life-cycle of *Vinoferous demoliens*, little-known parasite now causing panic in the *Haut-Baste*.

It is always possible, if a wine completely stumps you, to talk in general terms about Winemanly subjects.

If it is a warm summer day, say that "dear old Cunoisier will be getting worried about the fermentation of his musts."

If you have reason to think that your guest is not particularly up in American Madeiras, quote the following words in a plonking voice: "There was an 1842 which Sohier took the trouble to bring all the way to London from Boston and gave us in 1938 (April 11th) at the Ritz; the voyage had upset it and it had not had time to recover from the shock."

But if in real difficulties, remember that there are moments when the pickaxe is a more useful instrument than the most delicate surgeon's forceps. And I shall always remember Odoreida thrusting aside sixteen founder members of the Wine and Food Society with a "Well, let's have a real drink," and throwing together a mixture which left them breathless.

"Pop-skull, they called it in Nevada," he said, and poured two parts of vodka into one of sherry and three of rum, adding a slice cut from the disc of a sunflower.

A basic sub-division of Winesmanship is the U. S. hard drink gambit and the question of its counters. The U. S. gambit is to be amused when anybody orders sherry, and to flock round and watch it being drunk, particularly in a club at six o'clock. It is an exaggeration to say that they expect the drinker to bring out knitting or start reading Old Mother Goose, but they are interested.

Nevertheless, the deliberate drinking of sherry will wear many U. S. men down, particularly, of course, if it is mixed with a rather pie-faced lecture on the American "inability to enjoy wine" and a richly exaggerated account of one's own national habits with drink, making your audience really believe that you serve a different wine at a different temperature at every course.

A wholly different counter to the U. S. icy hard drink gambit, based on the management of religious men, is to go one better. Serve drinks yourself so cold that they are frozen to the glass and have to be filed out and chewed. Let your martinis be served in a much stronger proportion of gin to vermouth than six to one; in fact some counter-U. S. experts pour vermouth into the glass and then pour it out again, lightly mopping the sides with their handkerchiefs, and then fill the glass with what is, of course, neat gin.

Another ploy is to invent some "little drink" or name of a drink which "everybody is drinking in Nevada" (all Americans admire the suggestion that you have been to Nevada). Call it not "Frozen Larynx" or "Surgeon's Knife," which is 1937-8, but Martini, mixing two absolute disparates as in the Odoreida Iceberg. Then peck at it and say "Oh for a real Martini—a big Martini, one you can pull over your head like a jersey" (wording of U. S. Lifeman 46, spoken to me in May, 1950).

Planning a Late Vacation?



Ask Mary Gordon —OF TWA

WHERE TO GO AND WHEN!

Wondering if Europe will be fun in the late summer or fall? Indeed it will! The weather is crisp, invigorating, the countryside beautiful, the people friendly. And if you fly TWA Sky Tourist, a round trip from New York to London and return costs $486 on season, $417 off season.

How to stretch your two weeks. That precious two weeks' vacation can be stretched if you spend your time *being* places, instead of *getting* places. For instance, stretch a two weeks' vacation into a 17-day, four-capital tour of England, Holland, Belgium and France. And by going TWA Sky Tourist the entire trip costs as little as $729.

Want to see New York? Of course! It's a vacationist's mecca! To pack your New York vacation with fun, use Mary Gordon's new leaflet "How to See New York." It tells you what to see, what to do, what to wear.

Dreaming of Washington? Our national capital is a wonderful vacation spot. See the world-famous National Art Gallery, The Smithsonian Institute, visit the beautiful government buildings, take a look at the new White House. For the best kind of Washington vacation be sure to fly the TWA way.

Need trip-planning help? To learn what fun it is, how economical it is to travel TWA Sky Tourist or Family Half-Fare way . . . to have a copy of Mary Gordon's helpful leaflets "How to See New York" and "Basic Wardrobes for Travelers," see your favorite travel agent, your nearest TWA office, or write Mary Gordon of TWA, Dept. V7, Trans World Airlines, 60 East 42nd Street, New York 17, N. Y.

Whatever your travel questions . . .

ASK MARY GORDON OF TWA



Polio Pledge 1952

FOR PARENTS

I WILL NOT

allow my children to mix with new groups.

let my children become fatigued or chilled.

take my children out of camp or playground where there is good health supervision.

I WILL

let my children play with their usual companions.

see that they keep clean.

be watchful for signs of polio —headache, fever, sore throat, upset stomach, tenderness and stiffness of neck and back.

call my local March of Dimes chapter if polio strikes for whatever assistance or financial help I may need.

Recommended by

THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS

HANDWRITING AND YOUR PERSONALITY

(Continued from page 55)

the stems and loops of f, b, d, l, t, et cetera, plus the dots of i's, the crossings of t's. *The lower zone* is occupied by the loops and stems of g, y, p, q, and the like. For purposes of comparison, these three zones may be taken as equal thirds, with the letters of the middle zone setting the size for one-third.

THE MIDDLE ZONE symbolically represents the world of reality, that part of the personality that has to do with conscious adaptation to reality, with social relations, and the expression of ego. When the writing in the middle zone is medium height in proportion to the other zones, the writer apparently has a wholesome self-confidence and good adjustment to life.

Extreme height of the middle zone shows exaggerated self-assertiveness, an overrating of the writer's own importance, and self-centred detachment. People who make great issues of their most trivial affairs tend to enlarge the middle zone at the expense of the upper zone.

A small middle zone indicates that the writer tends to underrate himself, is given to feelings of inferiority or self-abasement. This is an expression of an ego oppressed and depressed by the outside world.

In most handwritings, the middle zone fluctuates in height, width, and slant. The degree of fluctuation is an indicator of sensibility.

THE UPPER ZONE symbolically represents the realm of abstraction where interests and aspirations of mind and spirit come into play. The proportionate size of stems and loops, et cetera, in this zone gives a clue to the writer's intellectual and spiritual orientation.

A predominant upper zone suggests a disposition to what Einstein calls the "holy curiosity of inquiry." Abraham Lincoln's handwriting reflects imaginative power in the upswing of the initials.

Over-size, formless, or confused upper zones imply a reaching into the realm of phantasy to substitute an imaginary world for reality. Confusion of design in the upper zone reveals a story-teller with boundless invention, a fibber.

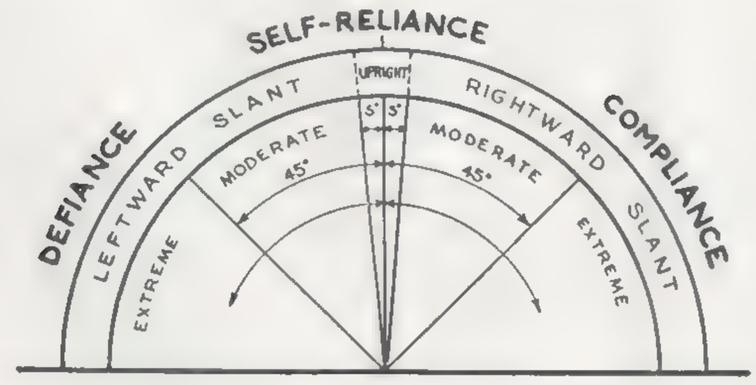
THE LOWER ZONE represents material demands of self-preservation, biological needs, and instinctual urges. (Caution: while the pattern of lower loops tells a great deal, it must be considered carefully in relation to the rest of the writing.) The motion of forming loops is well-established and automatic to most people. To *avoid* making a simple lower loop takes some control. A smooth good loop shows co-ordination and freedom.

Forceful, full-bodied, long lower loops show strong sexual drives.

Jerky, tremulous, or broken loops point to weakness or disturbed co-ordination.

Skeleton stems without loops indicate a rejection of sex.

Loops wide at the top are "money bags", reveal an emphasis on material interests.



THE THREE CATEGORIES OF SLANT—LEFT, UPRIGHT, AND RIGHT—REPRESENT THREE BASIC ATTITUDES.

Elaborated lower loops betray self-consciousness.

Marked irregularity mirrors extreme excitability. Monotonous regularity in the size of the loops suggests a dull temperament or overcontrol.

4. Slant

The rightward slanting writing is the most natural and frequent one. It has more "go," more look of speed than the upright hand. American children are trained in either the rightward or the upright hand. Never in the leftward slant. As they grow up, these children adopt their own slant, often regardless of training. Slant is ultimately a personal gesture. For modern graphologists the three categories of slant—left, upright, and right—generally represent three basic attitudes: defiance, self-reliance, and compliance.

A rightward slant shows a person particularly responsive to stimulation from without, the type known as "extrovert." Rightward extensions in the upper zone represent alert mentality, intellectual ambition, drive, and planning. A rightward trend, broadly speaking, is a move to the father's world, toward activity and adventure.

Excessive rightward slant shows uncontrolled, irresponsible behaviour, and lack of resistance to external and internal stresses. Such individuals tend towards reactions which are sentimental or enthusiastic or violent beyond average bounds.

The handwriting of alcoholics often has such extreme rightward slant as one of a cluster of telltale features: unsteady, tremulous strokes, or a zig-zag tracing betraying gross tremor, misshapen letters in a wavering downhill line. This group of features seems to indicate an individual susceptible to alcohol not only because of a metabolic imbalance. Handwriting can disclose a disposition to drift into alcoholism. It can also show an attempt at recovery and control. In this case, the writing will often show a change from rightward to leftward slant.

The upright hand with firm vertical downstrokes shows self-reliance, a desire for independence. It normally belongs to a person who is not prone to display feelings.

A leftward slant in the middle zone may show protest, revolt, stubbornness. It marks a person who builds up defenses by an opposition to everything—persons, surroundings, situations. Experts in graphology investigating such handwritings looked into the early childhood histories of G. B. Shaw, Thackeray, Maxim Gorki, Henrik Ibsen, and others. They found that each of them had an unhappy childhood disturbed by an imbalance in the relations of his parents.

ANSWERS TO "READER'S EYE VIEW OF VOGUE"—page 37.

1. Taffeta; barathea.
2. Jacqueline Cochran.
3. Jet jewellery.
4. Seurat's "La Grande Jatte."
5. Topaz.
6. *S. S. United States.*
7. Boom!
8. Edwardian.
9. Berlin; Christopher Isherwood.
10. Acetate and rayon; crêpe.
11. Bony motor hand.
12. Black.
13. St. Tropez.
14. Chrysanthemum.
15. Write Vogue; Department X.
16. Eartha Kitt.
17. Esso map-printed scarf.
18. Freshly designed cottons.
19. Winesmanship.
20. Dark horse.

MY BERLIN FRIENDS— REVISITED

(Continued from page 78)

times: G.I.'s jitterbugging, lazily graceful, with German girls; G.I.'s drinking with British soldiers and German civilians; and everybody, apparently on the best of terms.

As for myself, I only wanted to speak and hear German. I felt I could never tire of the rich, confident, well-remembered tones of the Berliner accent; and I was surprised and pleased to discover how little the idiom and the slang had changed. Berliners have something in common with the people of Manchester, my practically native city. They talk to you with a blunt directness which is at once rude and friendly, and even in their grumbling there is a note of pleasure. Berliners love to talk; and, most of all, they enjoy telling tragi-comic tales of disaster and horror. Perhaps they are actually at their best when everything has gone wrong.

In the early pre-Hitler thirties, when much of the disaster was still only potential, you heard young people say, "There's nothing doing here. Germany's finished. I wish I could get out." "But that's all changed, now," a German writer told me. "Immediately after the War, I admit, we went through a bad phase. We became black-marketeers and parasites. We were out to get all we could from the foreigners, no matter how we had to beg for it. We cadged drinks, cigarettes, everything. 'I don't mind if I do'—*ich bin so frei*—that was our favourite phrase. But I think the air lift made a great difference to our attitude. That, for us, was like the London blitz. We felt we were all part of it, together with you. Whatever came of it—even war—we were ready to take the consequences. And we knew that very many in the East Sector were on our side, although they could not say so."

How would it feel to live in this city, I wondered; on this island in the midst of the Russian Zone, in a state of psychological siege. How would it feel—with friends and relatives imprisoned or dead in Siberia, and your own name possibly on the East Police's black list—to know that West Berlin could be invaded and occupied overnight? Wouldn't such an existence reduce you to claustrophobia and panic?

Apparently not. Talking to all kinds of Berliners, I always got substantially the same answer, "We have stopped being afraid. Here in West Berlin we just live from day to day. We know we can't get out of this city and we don't care." "No, we don't care," another agreed. "But that has its bad side, too. We've lost curiosity about each other. We don't have real love affairs, any more. If your best girl breaks a date with you, you don't shed any tears, you just ring up another one."

There is some fatalism and apathy in the Berliner's outlook, no doubt; but it is contradicted by the optimism and energy he shows in his daily life of reconstruction and planning. Berlin is already quite transformed since 1945, and the process goes on rapidly. I saw this for myself when some friends drove me around the Western sectors with an official from the office of works. Everywhere workers, both paid and voluntary, are busy with clearance and building. Sometimes the rubble is collected to form artificial hills in parks. Schoolboys were tobogganing down them; and one day, probably, there will be beer gardens on their tops. Through the northern districts there runs a rather dingy little stream called the Panke. Now, for the first time in its history, the inhabitants are planting lawns and bushes along its banks. "Make the Panke green," is their slogan. You don't undertake such projects if you despair of the future and think your city is doomed.

That, I think, is the basic attitude. For the great mass of Berliners, Berlin is more important than its sectors, and they want to have it back for themselves in one piece. Whether this can possibly happen without further bloodshed seems horribly doubtful; the omens are not favourable. Nevertheless, as of now, I can report that I came back from Berlin greatly—if rather irrationally—reassured. The indestructible something is still there. And, though the prospect is certainly black, the human figures in it stand out much larger than the ruins.

SOLUTION OF THE DOUBLE-CROSTIC

(See page 52)

QUOTED IN VOGUE (from) ANATOLE FRANCE

If I should have the opportunity to choose but one out of all the books published a hundred years after my death, I would request a fashion magazine to see how the women were dressing. Their fripperies would tell me more about society . . . than the philosophers.

WORDS

A. Queen Elizabeth
B. Ushabtiu
C. Outré
D. Throwster
E. Ephelides
F. Down two
G. Ipse
H. Nillionaire
I. Vogue
J. Oboe
K. Good taste
L. Usher
M. Efformed
N. Ashtoreth
O. New South
P. Amphibiety
Q. Taffety
R. Orthopath
S. Low shoes
T. Eyes and hooks
U. Flamenco
V. Rhythm
W. Add up
X. Neophilism
Y. Couturier
Z. Espadrille

This type of puzzle, originated by Mrs. Kingsley, appears here by arrangement with the copyright owner, *The Saturday Review*, which publishes Double-Crostics as a regular feature.

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Michael Bros., Inc. ..... Athens, Ga.
Cullum's, Inc. ..... Augusta, Ga.
The D. M. Read Co. ..... Bridgeport, Conn.
The Stern & Mann Co. ..... Canton, Ohio
Gray Rose Dress Shoppe ..... Colorado Springs, Colo.
Lisbeth Wolfe ..... Columbia, S. C.
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Frances Shop ..... South Bend, Ind.
Wellworth Dept. Store ..... Stuttgart, Ark.
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THE SKY IS NO LIMIT

(Continued from page 83)

ing the nose down, I caused the fire and smoke to rush back under the plane and thus kept my cockpit clear. So I radioed Indianapolis that I was headed for the field on fire. On account of the smoke I could level out the plane only at the last moment. The fire engine was there when the plane stopped rolling. I jumped out of the cockpit which was about six or eight feet above the ground and in so doing broke my toe. That is the only injury I have had in twenty years of flying.

Perhaps the most nerve-wracking experience I have ever had was at the start of the Bendix race in 1935. It was three o'clock in the morning at Burbank Airport in Los Angeles and my time for take-off. All the other contestants, except Cecil Allen and myself, got away before a fog rolled in—so thick one could not see the end of the runway. My plane, only delivered to me from the factory the day before, had a bad vibration. The factory representative who came over to the field asked me not to fly because the plane was still unsafe. The engine manufacturer asked me not to fly. But since I had fought to get the Bendix race opened to women, I felt I would be letting all women pilots down if I stayed on the ground.

Cecil Allen took off. He was killed just beyond the end of the runway. The fog was too much for him in a tricky plane. I was a little unnerved by this time, but to show my nonchalance I walked into the airport restaurant and ordered a bowl of chile con carne. It was not the right dish for the particular occasion and later the soup and I parted company out behind the hangar.

The official of the Civil Aeronautics Authority then asked me to withdraw from the race. Because he could not back up the request with legal authority, I climbed into my plane at the end of the runway to warm it up. Then up came the racing judge and timer pleading with me to quit, saying I would be killed like Cecil Allen. I was both mad and determined by that time, as well as partly blinded because a photographer had been flashing bulbs to get a last picture for use just in case. I snapped my canopy shut. The fire engine and the "meat wagon" started down the runway right behind me.

Half way down the runway and still unable to see the end of the field, I realized my engine was not turning out full power. But it was too late to stop, so, with a prayer in my heart, I pulled everything the engine had. I finally felt the wheels leave the ground; but I did not have power enough to climb sharply or to turn. I was headed westward toward the Pacific Ocean rather than on the racing course which was eastward, but westward I kept going until by slow climb I got both altitude and speed enough to make a gentle turn on instruments. But my altitude when I got back in the vicinity of the starting point was still insufficient to clear the mountains just east of the airport, so back again I turned and headed for Japan. I radioed the airport that I was all right which was putting it mildly for the sustained heavy pull on the engine was overheating it, and an overheated engine in a badly vibrating plane is hardly a nice companion. The radio tower never got the message anyway for I had lost my trailing radio antenna which was about twenty feet long. Later it was found in the fence at the end of the airport where it had caught as I took off—indicating how little runway I had left when I became airborne.

On my second turn and climb I glimpsed a star. The stars and I have always been friends, but a star never looked so bright as that night. That flight ended in Arizona. The engine would not take any more punishment. I hitchhiked back to Los Angeles by air to attend Cecil Allen's funeral. I consider that night the most critical one of my flying career for, if I had quit on the ground, I might have lost confidence in myself, the people might have lost confidence in women pilots and, in consequence, there might not have been any WASP program during the war when a thousand women pilots did a wonderful job.

I am often asked if I have ever felt myself in danger. Yes, often. Most record flights are dangerous. But I have really never been frightened. I eliminated fear from my system when one night at the age of six I charged into a ghost which proved to be nothing more than a calf, the front legs of which had gone down through a broken board in a wooden walk across a shallow gully. Since then all fears have been just scared calves to me. When I am under great personal pressure in the air, I usually nibble a lunch if one is handy. Lack of fear is nothing to boast about. It may be sheer stupidity. I don't worry about death. In my case, I consider passing through the mystical veil the greatest adventure of all, and I am sure that what is beyond is better than what is here.

ANSWERS TO 5 NEW WORD PUZZLES: FLATS FOR THE SHARP

(See page 53)

Omegram 1: shoe, shop, show, shot.

Omegram 2: hideous, hide-out.

Charade: paragon (Pa-rag-on).

Transposal 1: iceman, anemic, cinema.

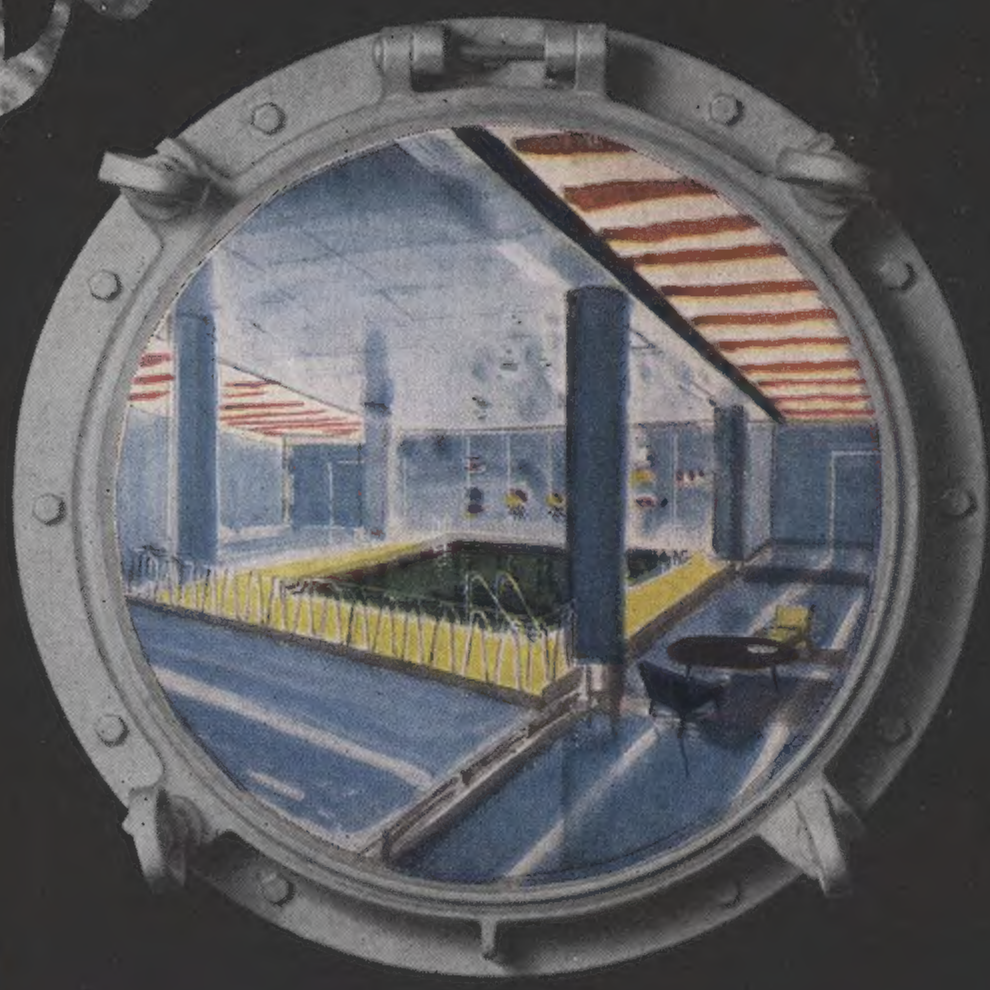
Transposal 2: Monday, dynamo.

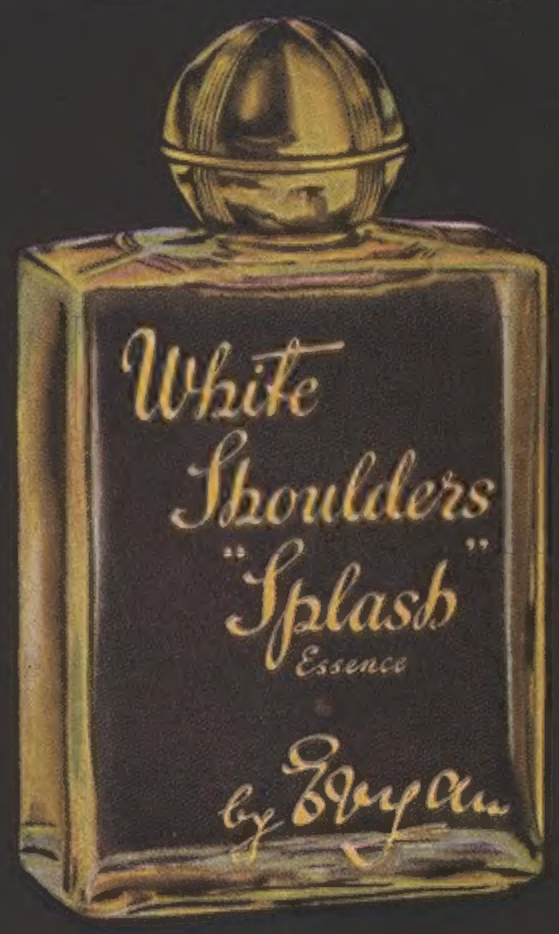
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